THE PUBLISHER OF THE ETUDE CAN SUPPLY ANYTHING IN MUSIC.

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"WRITERS tell us to think, to seek ideas, study them in their various phases, carry them iuto our daily work, and improve the quality of our teaching hy infnsing into it a large admixture of the intellectual." Thus says a teacher, an earnest, conscientions teacher. He continues : "But they do not tell us how to think out ideas. My own training, unfortunately, was not such as to develop the mental powers systematically and to inculcate the habit of logical, coherent thinking. What can I do to compensate for this lack in my education?"

The mental powers increase in possibilities by exercise. It is a good habit at least once a day to take np some thought, the outgrowth of a difficulty that must be lightened, an obstacle to he snrmounted, and concentrate the mind upon it, brood over it, not only for a few minutes one day, but longer, and every day, nutil some light has been perceived. The mind works according to well-defined rules, hnt must have a starting point. This is the idea to be brooded over. The results come from the chain of ideas which is gradually forged by the mind when at work. Thus, not only is mental discipline strengthened, but useful ideas are evolved. If you want thought you must seek for it, and the trained mind is able to find it more readily. If a teacher is in earnest about his work, he can put himself in his work and take his work into his own life in hut one way, and that is by the higher powers given to him by the Creator.

. * . * .

THE war with Spain, which, at the time of writing, seems on the point of closing, has been an education for our people in many ways. The magnificent record of our navy has created a great interest in our nautical affairs, especially in onr warships, their construction and maintenance. Two vital factors in a warship are speed and armament. But it is found that the speed which a ship is able to attain immediately after launching becomes greatly reduced after the vessel has been at sea for a time, especially if the voyage he in the warmer waters. A marine growth develops on the hulls of the vessels and retards free motion through the water. Barnacles are the bugbear of the navigator, who knows that in time of war his safety and that of his command, perhaps important national interests, may depend upon the speed of his vessel.

Is it not possible to draw an analogy between a war-

ship and the young musician just launched from the conservatory or the studio of some well-known teacher npon the sea of professional life; eager, enthusiastic; his vital forces, his energies, all nnder the highest pressure? And do we not too often see the same result as in the ship? A few years of work, of teaching rontine, and we know the harnacles have grown, speed is reduced, the engines lose in driving-power, and results grow less and less.

Two remedies are open to the captain of a vessel. He cau dry-dock his ship and have the hull scraped. So can the musician whose effective force has been reduced hy harnacles, to carry ont the figure. Let him scrape himself clear of false ideas, negligence, indifference, prejudice, self-satisfaction, jealonsy, and once more and anew start on his career ready to race with the strongest and fastest.

One other remedy is open to the sailor. Barnacles do not grow in fresh water. Let the musician keep himself in the current of professional life, ont of the stagnant fossilism that may be around him; keep the pure water always in motion; always active and alert for criticism and new ideas; keep np in the van, ready to hattle against all obstacles with the force and vigor of a machine in perfect condition. The harnacles that retard the growth of a musician must be guarded against just as the naval anthorities seek to preserve their ships.

. * . * .

A WEITER in a secular newspaper says: "The main defect in music is the necessity of reproducing compositions by performing them. If it were as easy to read mnsic as it is to read hooks, Beethoven's sonatas would

he as popular as Schiller's poems." Such a condition is, if not an absolute impossibility, at least a dream as unlikely of realization as the Utopia of the poet. There is a wide difference between music and lauguage. In the latter the signs are symbols of thought; we are familiar with the meanings attached to the various words in use, and it is an easy matter to take np a definite thought and develop it. As to the objection,-the necessity of performance in music,-who will deny that a charm is imparted to the most ordinary prose by the reading of the trained orator, and that nnderstanding of the thought is contributed at the same

Yet musicians know that it is possible to read a composition, if not with the same ease as a poem, yet with great facility. Many are able to do this. The suggestion is made, to those of our readers who do not possess this faculty to any extent, that they select some work of recognized value in piano classics, and study it thoroughly, measure by measure, playing it over and over, memorizing it, analyzing its structure as minntely as possible, always striving to develop in the mind a reproduction of what has been heard. The second composition will be easier to read, and thus the faculty of appreciating music without performance will be developed and strengthened. The power may be inherent in some, but the many can cultivate it if they will; and they should, for it is indispensable to the musician.

.

"Must the popular be vulgar?" was a query propounded at one of the "Chantanqua" summer schools which have been organized in so many sections of our country. Although the query was considered mainly

from the literary side, yet it has considerable pertinence to the musical world. The limits between the two are in no wise clearly defined in many minds, and it is to be deplored that there is ground for the apprehension that with some the two terms are to an extent, at least, synonymous. It is an undoubted fact that the "coon song," which is dominant in vandeville circles, and the great public which supports this character of entertainment, is conceived in vnlgarity and carried ont in more than vulgar style. Perhaps it will shortly run its conrse, as the Irish dialect song seems to have done, but this carries with it no assurance that the spirit which conceived it and the public taste that supported it will have undergone an elevation during the interim.

Turning to instrumental music, we note a somewhat similar state of affairs. In fact, it could scarcely be otherwise, since orchestras, hauds, and piano and organ players render arrangements of "popular airs" and instrumental pieces modeled after them or pieces in dance forms in which the harmonic element is of the most elementary character and the rhythmic factor almost as all-pervasive and, consequently, as monotonons as the tom-tom in the dances of the barbarian or savage. Is a remedy to be prescribed for this condition? If so, it can only be derived from the thought as stated at the beginning of this writing. The popular taste must be carried npward and away from any element of vulgarity. Upon the teachers, those representatives of the art who may be found in every section of our country,-the modest little hamlet as well as the large commercial centers,-npon the teachers, we reiterate, rests a large share of the responsibility of raising the taste of the people from any suspicion of vulgarity.

IT is sometimes a good thing for a teacher to know how strong is the trust and confidence reposed in him by pupils. He may feel himself but a very ordinary man, yet he may rest assured that some of his pupils accept every word he says as authority. It is well that one know his responsibility, that he may seek to measure up to it.

A TEACHER who has lived in a community for a conaiderable length of time can donhtless recall at least a few instances of men who came to that particular locality, advertised themselves well in various ways, apread their own fame abroad, and seemed in a fair way to aweep everything before them. One day they disappeared, leaving behind them a reputation socially or financially broken, perhaps both. No one knows what becomes of these musical adventurers. They doubtless go to other towns and the same story is told again.

When the dispassionate observer reflects, he can not hut be astounded that people will welcome these peripatetic musical adventurers, and take up into their acquaintance men about whom they know naught hut what selfglorification discloses, and neglect others whom they have known for years, whose work, if not dazzling, is often sterling, men whose business and social interests are thoroughly local.

One thought occurs to our minds. Were a general system of registration practicable, as in some other professions, what a safeguard it would be. Local organizations of teachers and musicians can do much along the lines of protecting themselves and the community from nnscrupnious adventurera.

haps, characteristic of the Anglo Saxon race.

seeks to anticipate rather than to await, which is, per-.

"JUST AS GOOD" is a phrase one hears in commercial life. A merchant says to a enstomer, who asks for a certain brand of goods, "I have n't that, but here is one 'inst as good '" The charlatan music teacher does not say this in language, but his work is a living demonstration of the phrase. He offers pinchheck for pare

AMERICA is a wonderful country in many ways, and in nothing more wonderful than in the headlong, impetnons speed with which intellectnal culture forges ahead in every department. Music is no exception. We are stili, however, at an immature stage, for, extravagantly as music is patronized in every part of the nation, it is not yet, in and of itself, a necessary part of daily life. A few weeks ago, in the city of Chicago, there was a combined strike of the stereotypers in the newspaper offices and for nearly a week no English newspaper was issued. It gave every citizen a realizing and most nucomfortable sense of what the newspaper means in the texture of American life. The newspaper is almost as necessary as breath or coffee. Music also is omnipresent. and we have it everywhere, -at the political rally, the church, the picnic, the park, the evening call, the concert-room, the college commencement, -everywhere and always. We really do love and care for mnsic, but we do not always love and care for the hest music. We should stick a pin here. Whenever we have the opportnnity, we should play good music for people. Whether you are a teacher or pupil, set the pace for your friends in matters of musical taste. All the great works of art are produced in this country, but we still make them too much matters of conventional, social functions or special occasions. Mr. Thomas justly considers the thirteen great May festivals given in Cincinnati as his most important achievements, but such concerts should return at frequent and regular intervals as a necessary part of the life in every great Americau city. In every smaller town good recitals hy good artists should he a staple of the intellectnal market.

CULTIVATE THE LOVE OF NATURE.

BY J. S. VAN CLEVE

WHEN Anton Seidl was a young man, about twentytwo years of age, he was private secretary to Richard Wagner. The great master was only able to work at the high tension necessary for his creative labor three honrs a day. During this time he secluded himself like a

In the afternoon, like Beethoven, he took long walks in the open air, for musicians-at any rate, great oneslove nature as intensely as poets and painters do.

Mr. Seidl said that during these long strolls Wagner took him along, but remained for the most part silent and answered all questions rather testily.

The young student should emulate the great master by steeping his soul in the holy river of beautiful phenomena which we call nature. Gage yourself not by the accuracy with which you can detect the singer's wrongly placed tones or the certainty with which you can find the pianist's dropped notes for him, nor yet hy the nicety of your halance of criticism with which you can weigh symphonies or operas; but gage yourself as subject, if you should desire them: "The Plano: Solentific, Techyour nature responds to the thrill of beauty.

-When a child can play three pieces well and from memory, with a thorough understanding of them, the pupil has learned more than if he or she could play a number of pretty pieces without understanding a single one of them, and without playing any of them correctly and tastefully .- Kassner

THE ETUDE



[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN or the mestions will receive no attention. In no case will th writer's name be printed to the questions in THE ETUDE.

Ouestions that have no general interest will not receive atten-

M. E. W.-The nine-note scale in D-flat as found in Mason's Touch and Technic" and in Landon's "Foundation Materials is the best for teaching a beginner. Do not teach the minor scales too early in the course—not until about the third or fifth year, Minor scales present no special difficulties, except that of the mented second, when this happens to be used; therefore it is better to work up art effects on the D-flat and R- and E-major scales as time in merely learning the scales as such; that is, to learn the scales so as to know how to play each is of practical worth as knowledge, but to play scales artistically is better.

L. C. B .- Mr. Ethelbert Nevin is a native of Pittsburg, Pa., and vas born in 1862. We have seen it stated that he will live in New

S. S.-I. The term mass implies the portion of the Catholic service during which the consecration of the Host takes place. The Protestant Church has not adopted the mass as a whole, but portions are used in several denominations, notably the Protestant Episcopal, and especially among the advanced ritualists of that body

2. The contraito and mezzo-soprano voices are not the same, although the range is frequently much the same. The contraito often erroneously called alto-voice is heavier in quality, and is the low female voice, the mezzo-soprano being, as the term "mezzo" implies, a voice between the low and high female voices, -what ir

med a medium voice.

The bass and baritone voices in men differ just as the contralto and mezzo-soprano in women. The baritone is lighter in quality

F. R. W .- A short keyboard is one smaller than the regular size, F. R. W.—A short keyboard is one smaller than the regular size, varying from six to seven octaves. A dealer in this city says that they are only made to order, and generally for the purpose of saving space. They cost more than regular styles,

A. E. U.-Sherwood's (Rev. L. H. Sherwood) " Method of Theory and Harmony" consists of a synopsis of harmony, a rhythm chart, church music, ontlining a thorough hass system, and some études. The work is entirely ont of print.

A. E. P .- i. We think that if you write to the official journal of the Federation of Women's Clubs, "The Club Woman," Boston, Mass., you will be able to get a manual for organization of musical clubs. The Chicago Amateur Mueical Club, Miss Katherine D. Kriefe, Secretary, 440 Dearborn Avenue, Chicago, is a flourishing club, and no doubt you could get a copy of their constitution and by-laws by writing to the address given

2. In "The Masters and their Musio," by W. S. B. Mathews, von will find some valuable help in making up programs. This book is intended to aid clubs in their regular and concert work.

M. G. C .- In reply to your inquiry as to Oriental music: As regarde Chinese music, there is a book published by the Chinese Government, in English, that can probably be obtained in any large public library. For Hindn music the volume by Sir William nes is still considered to be the best anthority. Wallaschek's "Primitive Musio" contains some specimens of Asiatio music. Hatherly's "Byzantine Music" also contains some quaint speci-

L. E. H.—THE ETUDE for October, 1892, has a paragraph by Mr. Edward Baxter Perry on playing two notes against three. If your files extend back so far, you will find the article very valuable.

E. D.-We know of but one school for plane and organ tuning,-E. D. We know to the one sensor for plane and organ tuning, that connected with the New England Conservatory of Music, Boston. Taning can also be learned in a factory, but progress is slower than in the school mentioned. A man who works hard and slower than in the senson mentioned. A main who works hard and has some applitude for the business can learn it in a school year,— September to June. Sometimes a good tuner who has a great deal of work will take an assistant and teach him the businesse. We mend the school as the hest method,

nical, and Practical Instructions relating to Tuning, Regulating, and Toning," Spillane, \$1.00. "Practical Plano Tutor," Moscow, 25 cents. "Construction, Tuning, and Care of the Piano," Norton, 80 cents. "True Piano Tuuer," 25 cents. "Art of Tuning the

L. C. B .- Yes, children should learn to count alond. If they try to count sliently, the first difficulty in the notation or some distraction from without will make them forget to count, and then comes inaccurate work, whereas, if they count aloud, the ear warns them that time is omitted. It does about as much good for the teacher to count for the pupil as it would if the former should eat the latter's

M. E. W.-The first scale that a young child should learn is to M. E. W.—The nice state
D-flat scale of nine notes, because when counting the counts come
on the end notes, when there are two, four, or eight tones to s con on the end notes, when there are two, tour, or eight tones to a cont, and this helpe the pupil very much to get true time whee het is to double his epeed. See Mason's volume it and Latekir. "Foundation Materials" for further light on this subject. The "Foundation Materials" for further light on this subject. The minor scales should be taught at about the four's note of the pix-See Laudon's "Foundation Materials" for the form of the sin-scale generally used for minor scale practice. Major tasks as thirds, sixths, and tenths should come into the pupil's work us second or third time that they go through the scales. The comarpegglos should be learned with their scales,

M. E. C.—If your pupil is sufficiently advanced, try Back's "Fine Prelude," which gives fine finger-work for the right hand, and Sidne Smith'e "Com é Gentil," which gives fine work all for the left han By these you will gain your purpose in part. I would also give to or three pieces that will cause the lack of technical practice tols painfully evident, and so show the pupil the necessity for reals are tinde practice. But, better still, get the help and support of the pupil's mother for a half-hour's practice a day in pure technical work on Mason's "Technics." If fine effects, musical teach, good accenting, and broad contrasts of tone are demanded, the work will soon prove interesting and there will be no further troubs getting the pupil to do technical work. Direct technical week, nowever, is far better for the pupil.

Y. J. E .- To own an organ is better than having no instrument out, as you say you could manage to get a piauo by be instalments, we would advise the plane; it has so much greater capabilities than has the reed-organ. The plane will also give you family much more pleasure than would the organ; and if your tro daughters prove as musical as you seem to think, they may erem ally become music teachers; but if you have only the reed-orph ally become music teachers; but if you have only the red-spa bey can hardly go on with their music far enough to mise is productive investment. One of the worst points of the red-copn is that pupils seldom go far enough in their study to become musically cultivated. There are fine possibilities in the reel-copn. but as generally taught it serves only a limited purposs in the music life, and is without much force in the development of mu-

pupil's mind toward the subject and get him interested in trying to read well. The effort he will make in that line will dereiop his latent powers. Try Landon's "Sight Reading Album" in which you will find the very best materials and much other help

H. W. M.—The draw stops (registers) of the reed-organ carrying the names melodia, finte, oboc, viola, bassoon, etc., are supposed to correpond to registers of same names in the pipe-organ. As a matter of ist, the resemblance in quality of tone is distant, so that the sames are really misnomers. Still, these various registers have some different in tone quality, power, and pitch, which the performer can subnse of to advantage. Where there is no pedal bass it is not always feasible to spare a hand for the manipulation of the registers. Thre-fore many cabinet organs have a second so-called knee-swell, which is effect throws on or off these registers. With this equipment the

F. J. D .- It is the consensus of opinion of the most eminer teachers of string instruments played with the bow, especially the violin, viola, and 'cello, that it is impossible for any one to learn to play really well if the study of the instrument is commenced after the student has attained his majority. To make a really artistic player the proper age to commence is between six and ten, although there are exceptional cases of students making good progress and acquiring considerable technic, who commenced as inte as sixteen or eighteen, but rarely later. Few movements of the arm are so complicated or call into play so many complex muscular wements as the action of the arm in bowing a string instru mer as to produce a tone at once pure, amooth, and strong, and for this reason the years of muscular training to accomplish it must be those of childhood and youth, while the musch "grows" to the instrument, so to speak. Of course, it is possible in iearn a little on the violin at any sge in life, but eren comparali mastery of the instrument is hopeless after the student is out of i

L. M. G .- 1. In playing hymn tunes on the plane for singing, Jos. object should be to support and prompt the singers. For this a strong and energetic touch is required, and it goes without saying that chords struck with all tones together can be given out most more forcibly than the broken chords used by some players. The use of and excuse for the broken chord is that it ent than the others. Used sparingly and for special effects, it is legifimate and useful, especially in the prelude to the singing. In accompaniment it is of doubtful value. In general, the melody of any tune should be legato, and should be so played in prelude. The average congregation, however, drags the tempo of its hymn-tuose very much, and the organist or pianist is quite justified in playing

rather staccate as the only means of keeping the tune in moti 2. It is impossible to give a definite answer to your question the reason for the moaning of your pipe-organ when the wind passing out. It would seem at first blush that the moaning of you organ resulted from the torturing it had just received from the player. The second explanation anggesting itself would call the phenomenon the despairing search after the "lost chord." As, however, neither of these may be a supposable case, the next and pro-able solution of the mystery that is the bellows is at fauit, the meni-ing occurring just as the bellows is emptying. A indiclous spiller tion of machine-oil may remedy the trouble. If not, you will have to call in an expert to examine the instrument. The water shoulalways be turned on slightly until the bellows is full, then at full

It may not be known that Madame Belle-Cole, a favorite singer on the English concert and oratorio cities, and consider them far back in the matter of stage, is an American. She is one of a large number of our singers who have made successes in England.

SIR ARTHUR SULLIVAN, who was to write a cantata based on "The Vicar of Wakefield," has been compelled to give up the idea owing to ill health. The cantata was to have been given at the festival in Leeds, Eng., in

A FRENCH painter, Morean, has bequeathed to the Academy of Fine Arts the sum of \$20,000, for the establishment of a triennial prize for the best work in music, painting, sculpture, architecture, and copper engraving.

ONE of the great firm of Krnpp Bros, has put up a theater for the workmen. Price of admission will be low, on which condition the owner furnishes gratnitonsly the hall and electric lighting to the manager who provides the entertainments.

ROSENTHAL contributed an article on phrasing and expression to a London paper, which emphasizes the importance of accentuation. A critic says that his accents in Schnbert's "Sehnsncht Walzer" take all the "longing" out of them.

A GERMAN contemporary, "Die Kammermusik," prints an account of some experiments in making violins made of clay. The instruments are said to possess a sweet, yet powerful, tone, and to speak very easily The Roman public is said to be very jealous of outside They are on exhibition in Berlin.

AT a recent exhibition in Turin, Italy, a number of Paganini relics were shown, among them his favorite violin, a "Guarnerius" preserved at Genoa, the exact copy made by Vuillanme in Paris, and the little instrnment used by Paganini when he was a child.

tury were studying music with the idea of entering the died some years ago, never opened a letter sent to him. his house. Ruhinstein had a horror of writing letters, take np the pen.

THE recent death of Burne-Jones reminds one of his

beantiful head of Paderewski-a face so spiritualized

and perfect that it ranks among the best portraits of the

famous planist. The painter, true exponent of the

MRS. THURBER, president of the National Conserva-

The harp is a valuable instrument in the modern or-

chestra. It is well adapted for study by women.

Several of our leading orchestras have women harp-

THE French Government makes subventions to vari-

ons musical institutions, such as the Opéra and Con-

servatoire, amounting to nearly \$350,000 a year, yet a

correspondent says that were it not for foreign visitors

the Odéon would be only another term for an ornamental

bankrnptcy.

DE KONTSKI, whose name is known the world over

cated for scientific pursuits, which he ahandoned for THE "Musical Conrier" has issued a national ediliterature. He was a firm advocate of Wagner's canse. tion of the journal which well deserves the name. An VICTOR HERBERT, director of the Pittsburg Symillnminated cover, many illnstrations, and a large phony Orchestra, is in charge of hand concerts at Mannumber of readable articles covering the musical work hattan Beach. The world of art is a world of contrasts. of the United States make a number which well deserves A WRITER says the reason that Italian singers are

ropping out of public view is due to the fact that they the praise of the public. THE Castle Square Opera Company had a very successwill not learn to sing in any other language than their ful season in New York. They may well claim that they have opened the way for permanent opera in our large VICTOR MAUREL, the distinguished French haritone, cities. They rendered about twenty five different operas. has written a course of lectures on the history of music The program for the next season will be much wider in for a Paris society. They will also he delivered in range and rich in character.

England. VERDI was in Milan during the recent bread riots in that city. Being importuned to leave, he said, "In my time we had a revolution nearly every year. I am used

Vgeni will make Milan his permanent home.

deteriorating.

death will keep her away.

action, is announced in London.

Boston Handel and Haydn Society.

there nnless the composer was a Roman.

Panline Joran and Messrs. Devoll and Isham.

A PUBLIC square in Vienna has been named after

LONDON critics say that Jean de Reszke's voice is

PATTI has appeared in public again. Only her own

A VIOLIN to he played by a machine, driven by pedal

A RUMOR is current in the papers that Paderewski is

HEINEICH HOFMANN has been made a member of the

ME. PHILIP ROTH, editor of the "Berliner Signale,"

THE German Emperor has offered a prize to amateur

singing societies. The next competition will be held at

FRANK DAMROSCH and G. W. Chadwick are talked of

composers. But few new operas have ever succeeded

THESE of the leading singers in Sir Arthur Sullivan's

new opera, "The Beauty Stone," are Americans, -Miss

profession. Twenty-seven of them were Americans

ALFRED ERNST, who died in Paris lately, was edn-

as successors to Carl Zerrahn in the directorship of the

died in June. He was a violoncellist of some repute.

to be married. The lady's name is not given.

Senate of the Royal Academy of Arts in Berlin.

THE Jubilee Sangerfest to be held in Cincinnati next year will have a new hall, constructed at a cost of \$100,000. Half of the amount is to be raised by public

THE oldest chair of music is that of Gresham College, London, founded in 1575. Sir J. Frederick Bridge, organist of Westminster Abbey, is the professor of music in this college

PUCCINI, the Italian composer, is writing a new opera. Marie Autoinette is to be the central figure. Puccini is players. an ardent sportsman, and conceives much of his music when ont shooting.

A PARIS correspondent says, "Americans should sing Italian in France and French in Italy. The criticism through which they pass in Paris (hehind their backs) is something scathing.

At a vote for a concert program to be given in an English city, Rnhinstein's "Pathetic" symphony received 143 votes, Schnhert's unfinished symphony 55, and two A BERKIN police-court was the scene of an impromptin tour in the East. He played in China and Stheris, the tour tour in the East. He played in China and Stheris, the tour tour in the East. He played in China and Stheris, the tour tour in the East. He played in China and Stheris, the tour tour in the East. He played in China and Stheris, the tour tour in the East. He played in China and Stheris, the tour tour in the East. He played in China and Stheris, the tour tour in the East. He played in China and Stheris, the tour tour in the East. He played in China and Stheris, the tour tour in the East. He played in China and Stheris, the tour tour in the East. He played in China and Stheris, the tour tour in the East. He played in China and Stheris, the tour tour in the East. He played in China and Stheris, the tour tour in the East. He played in China and Stheris, the tour tour in the East. He played in China and Stheris, the tour tour in the East. He played in China and Stheris, the tour tour in the East. He played in China and Stheris, the tour tour in the East. He played in China and Stheris, the China and Stheri

concert by the great Joachim. He was called in to prove

engagement of this long tonr

WE are inclined to look down npon South American progress. Bnenos Ayres has a Conservatory of Music, founded by Bassi, and the repertory of an opera company includes "Sapho," "Le Roi d'Ys," and other works of the modern French school. How many of the

large American cities are any better off? THREE members of the Boston Symphony Orchestra are reported to have gone down with the ill-fated "Bonrgogne." They are Leon Jacquet, first flute ; Leon Ponrtean, first clarionet, and Albert Weiss, second oboe. The loss of these three men and that of Leo Schultz, cellist, who goes to New York with Mr. Paur, will make a big hole in the Boston orchestra.

MR. B. J. LANG is announced to give a series of five concerts in Boston, giving a number of concertos by Bach, for one, two, three, and four pianos with orches tral accompaniment. A fine copy of an old Erard harpsichord is to be used. The proceeds are to be used for the purchase of orchestral scores for the Ruth Burrage library for home study by music students.

Mr. Max Lowenstein, the well-known manager of New York, announces that he has arranged for a permanent orchestra, under the leadership of Emil Paner, formerly director of the Boston Symphony Orchestra. The series of concerts will be given at the Waldorf-Astoria. Mr. Pauer will take with him to New York Mr. Leo Schultz, 'cello soloist of the Boston Orchestra.

THE SUBJECTIVE PLAYER.

BY FANNY BLOOMFIELD-ZEISLER.

To BE a great artist it is necessary to be subjective and objective both; but if I must choose between the A FRENCH composer, by the name of Gufrand, who be studied and their merits nitimately felt by the unlearned. In music it is not so, and those flashes of and only absolute necessity, so it is said, induced him to genins in execution which fire the soul and roose the and disarm all criticism. Intellect, however exalted, without strong feelings can never achieve the highest purposes of art, and the musician who betrays no emotion in playing the inspired and inspiring chefs d'ourres of the classics is not to be envied. The subjective player, if he be a true artist, if he be gifted with the socalled divine spark, will intuitively do justice to the peculiar characteristics of the different composers, and at the same time allow his individuality to enter into the performance, and will suffer his feelings to influence his interpretation sufficiently to give new life to the creation, and will awaken in the auditor feelings akin to and not less vivid than the ones animating himself. Instead of becoming monotonous, his every new rendering of the same piece will be shaped according to the emotions which happen to then sway his heart, and thus he will really re-compose the composition every time he plays it. famous plants. Lee parties of the drine really re-compose the composition every time ne plays it. inner artigus, and confidence of the superior and put it on the status of 'Galatea'; the playing of the subjective with feeling and life. Who will compare the work of "Pygmalion," great though it may be, to the work of tory in New York, has been offered a scholarship for God, the creation of nature? harp-playing, to be open to pupils of the institution.

THE MIDDLE COURSE. - A painting of too much THE MIDDLE COURSE.—A painting of detail, where the fine lines are given too carefully, loses in the greater quality of breadth. When one refuses a total performance to the faultiess excellence of Patti, it vocal performance to the faultiess excellence of Patti, it rocal performance to the faultless excellence of Patti, it is to longer singing, but only superb voolism. The sea critice of Berlin, old Professor Grell, after astending Sea of the concerts, said, "I heard a moderful but of the sea of her concerts, said, "I heard a moderful but of the sea of the concerts, said, "I heard a moderful but of the sea of the concerts, some organists overrefine their performance and in no sense organists overrefine their performance and in no sense organists overrefine their work by a similar processor and the sensely playing sent the piano and not planoplaying at all. A small buy I know of recently had a present of a penkulie. He wanted to have it very sharp, "the directorship of the Opéra, the Opéra Comique, and playing at all. A small boy I know of recently man be present of a penknife. He wanted to have it very sharp, and went to the steam-mill to grind it. On his return shome he said, "Papa, it won't cut any thing now;" an examination showed he had ground the blade entirely off. The middle course is the safest.—"London Music." by his celebrated composition, "The Awakening of the Liou," has recently returned to Enrope after a prolonged



S. N. PENFIRLD

EVERY teacher finds an occasional scholar who, even after faithful practice, persistently strikes the wrong notes, or, if the notes are right, they are timid and he hind time. It is a serious annoyance to both teacher and pupil, especially as the latter is generally one of teacher lost sight of the interpretation by considering those conscientious pupils who worry over shortcomings the whole thing as only a display of technic. and become disconraged. Driving or scolding the scholar does little good,-sometimes positive harm. It makes the pupil more uervous and the playing more faulty

We find, for cases somewhat aualogous, two persous learning to swim. One laboriously thrusts ont the arms as ordered by the teacher, tries to lift the feet, and to the water, a sudden fright takes possessiou, and back go than flats, or why should the ability to play in six flats the feet to the ground. The other dashes on, knowing that he can not drown in such shallow water. He has occasional entire duckings, but he succeeds.

Again, two persons attempt to learn to ride the bicycle. One twists the handle-bar right and then left, teachers, are easily conquered, and become a source of as told by the instructor, and gets on well until the in- much interesting and satisfactory study, if properly structor's hand is withdrawn, when a panic seizes him, handled. and he goes incontinently to the ground. The other dashes off, getting sundry tumbles, but, as the ground is before he plays let him take a piece of music-paper and near and it does not hart, he does not mind it, and rap- write the scale of C, give the letters, and indicate the idly acquires assurance and ultimately attains success.

as the exercise or piece is reasonably well learned, it ing. There were some excellent rules for fingering scales should be played, allowing no stops or breaks whatever, in the May ETUDE. Now he may play it. going always onward, as though every uote were correct. Dash will frequently carry every difficulty before it. lessou, and have your youngest pupil able to play all the Then repeat the passage cantionsly, picking up all the major scales in a short time, and understand them, too, notes previously dropped. The teacher should encour- and theu later ou the minor scales can be taken up in age rather than scold. Frequently, too, it will be a similar manner. helpful for the teacher to play the right-hand part octave, thus making a dnet. This may act as a tonic and brace up the scholar like the teacher's hand under the breast of the swimmer or on the seat of the hicycle,

TECHNIC

MADAME A. PUPIN.

THERE are many teachers who affect to despise the claims of technic, who ridicule the idea of being mathematically exact about the movements up and down of the fingers, who disdain the use of the metronome, and speak slightingly of the attempt to attain a speed of 800 or more notes a minnte. Some of these teachers have been heard to say, "There is too much talk about sible for certain effects, as the finale of the second act of technic. I teach my pupils to play with expression from the beginning.'

All this is absurd. Technical skill is uecessary to execute any piece, and if it can not be properly executed, how can the expression be satisfactory? A finished technic is imperative for the performance of the best compositions, but the technic should be so perfect that it is lost sight of altogether. When a pianist wishes to give his conception of a composition he should find nothing between his thought and its realization. In playing, he should be unconscious of the technical part, for the technic is not the end and aim of the piece, but only the means to the end. The new education finds exact and scientific methods of study, the shortest way to attain the objects of study.

Two teachers went to hear De Pachmanu. First teacher gave a great deal of attention to pupils' technic. Second teacher was stoutly opposed to the waste of time over much technic, and claimed that this time could be school year should rest during the summer, at least from letter stillized by prime the attention to the intermed. better utilized by giving the attention to the interpretation. De Pachmann played a Chopin program dainty
what they will also also when they wish and
what they will also also when they wish and
what they will also also will also also will be a second to the interpretation. De Pachmann played a Chopin program dainty
what they will also also will be a second to the interpretation. The packet of the program dainty
what they will also also will be a second to the interpretation. The packet of the

teacher was transported iuto another sphere; her soul was iu a blissful dream, from which she was rudely awak ened by the remark of second teacher, "Well! that fellow has altogether too much technic."

The first teacher lost sight of the technic in the perfect rendering of the ideas of the composer. The second

SCALES.

FRANK L. EYER.

"Do n't give me anything iu sharps; I hate sharps." "My daughter can play in six flats."

These two remarks were made receutly in the writer's hearing. What peculiar ideas people have concerning rest the chest on the water. Finding the chin going into scales! Why should sharps be any more difficult to play be any special indication of a pupil's musical learning? Become familiar with the scales, and the key of a piece will be of little consequence to you.

Scales, the great bugbear of so many pupils and

Relate the history of the scale to the pupil. Theu half-steps between the third and fourth aud seventh aud There is a lesson here for the piano studeut. So soon eighth intervals. Then have him write down the finger-

Pursuing this plan, you can take a new scale each

THE RHYTHMIC SENSE. LOUIS C. ELSON.

THERE is probably no human being whose mind is uormal who is devoid of a sense of musical rhythm. It is not too much to say that rhythm is the chief untural element in music, and that those who affect to despise rhythm are attempting to deprive music of its very foundation. Occasionally, as iu Schumanu's "Eusebins," a great composer cau deliberately abnegate clear rhythm to attaiu some especial result (dreamy introspection in this instauce), but at the best it is a hazardons experiment. Conflicting rhythms are also only permis-Wagner's "The Mastersingers of Nuremberg," for a riot scene; the three rhythms of the ball music iu Mozart's "Don Giovanui" (a, a, and a), to imitate the bustle of festivity; the two rhythms of soldiers' and students' choruses in Berlioz's "Damnation of Faust," to give the hnrlyburly of street life outside of the dwelling of the forsaken Gretchen; but all of these things are abnormal and not to be mistaken as rules.

Nature has established rhythm in our very bodies, and even the lower animals come under the influence of rhythmic impulse; when we are told that dogs, horses, mice, elephants, spiders, etc., "love music," we may find that they are simply sensitive to rhythms and care nothing at all for the heauty of progressious.

> VACATION WORK. E. A. SMITH.

ethereal melodies enriched by fairy embroideries. First are resumed in the Fall, the work will be taken up with in teacher—more forsumae use paper.

more zest and euthusiasm. What may have been lost through the vacation time will be made up in the first two weeks of study, the mind being more active and more receptive, and the attention more concentrated

"CAN ONE LEARN TONE PRODUCTION BY PURELY MECHANICAL METHODS 232

WILSON G. SMITH.

THIS is a question much discussed pro and con by the profession, and to many still remains an open one. While it is true that toual effects are the result of purely mechanical action, it is nevertheless true that these same mechanical actions are themselves the result of volition and of a preconceived artistic conception. For instance an artist produces an extremely pure and beantiful tone. which few piauists are capable of doing, and forthwith the mechanics of our profession begin to analyze the manner, physically, in which this tone is evolved. Ther dissect the muscular action with their musical scalpil, and then attempt to reproduce the same quality of tone from the piano, but without success.

Why? Because they have no true mental conception of the tone per se; in other words, they do not feel the same tone quality through intuition, and hence fail to give it a proper expression except other than in a certain degree of imitatiou. That finger action will, under certain muscular conditions, produce certain tone quality 1 freely admit, but the imitation not innately conceived is as much like the original tone product as a cheap chromo is like a master-work of pictorial art which it imitates. Mechanically it may be a perfect reproduction, but the 'geist''-the soul or inspiratiou-which immortalized the original is lacking

Herein, then, lies the stumbling-block to those mechanical musicians who ignore the divine spark, the soul of music, and think that hy analyzing the vehicle that produced it, or was rather the medium of its expression, they have found the inspiration itself.

Could the brush of Rubens or Murillo, or in fact any artistic giaut reproduce any of their famons works in the hands of another artist, however clever he may be?

The vehicle is the same-mechanically speaking-hut the ideal conception is lacking, and, for this reason alone, the ideal in art can never be eucompassed by purely mechanical action.

I can remember that while in Paris I frequently visited the Louvre, and was impressed with the perfect reproductive work of a copyist who was always found copying a certain painting of Murillo.

The excellence of his work excited both my admira tiou and curiosity to such an extent that I finally engage him in conversation, during which I learned that he had been doing no other work for several years past but copy that one master work. So perfect bad he become in its every detail that it wanted nothing but the halo of iuspiration which surrounded the original to make it

So also it is, and ever must be in music. We may become clever copyists by imitating the mannerisms and qualities of others, but to become an original we must develop our own intuitive perceptions and conceptions To my thinking, technics-pure and simple-have as important a psychological phase as mechanical, and to that two-sided development belongs the awakening of latent and intuitive tone instinct.

Au artist can evidence his purity of tonal conception in the most uninteresting of finger exercises. Why, therefore, should not the student be made to realize the fact, and study (or rather develop) tone quality right in these so-called "dry-as-dust exercises?"

The same simple exercise can be made the vehicle for all varieties of tone production and dynamic qualities, and it is the best teacher who produces these varied results with the least technical material

The good old days when to acquire technic it was considered uecessary to wade through all of Plaidy, Czerny, As a rule, pupils who have studied music through the almost obsolete theory of past decads and generations tion. De Pachmann played a Chopin program: dainty, when they wish. The result will be that, when lessons teacher—more fortunate the pupils—who is thoroughly ethereal nucledies enriched by fairy embroideries. First

To E. E. DEL. -You have fished up out of the running stream of your consciousness quite a string of shiuing questions of various sizes, from the minnow up. Since I have from time to time a good many fish to fry of different species, let me attack the lot you bring. First. You say that you are occupied in the work of

the college curriculum, and that your father, being a profesor, it is doubly important that you should take a degree. I congratulate you ou having a college professor for a father, as his intellectual horizon is likely to be a wide one. Music is an intellectual occupation, remember that, and the crying used of the average musician is that he should live iu more than one room. So far as living in an attic or camping out iu your studio is concerned, the necessity of so doing may be an evidence of study, the science of music, and to the collateral subgenins and the royal signet of Apollo. But, intellectually, you should live in a mansion of many chambers, and, if possible, iu a palace. As for iutellectual breadth and versatility, I know of uo class of men, not even the ministry, to whom it is more practically advantageous than to the musician. Do not, therefore, I exhort you, cramp and stunt and impoverisb your general intellectual life for the sake of a little fancied angmentation of technical power or eveu for a real gain, as you will have to tion from a private teacher. But such a teacher should py fearfully for this advantage. The race-horse who be located in a large city where much good music is ing theory before this time. This is only another discomes in a neck or a nose ahead of his competitors may suddenly change his valuation from \$5000 to \$50,000, backs of the betting community; and, alast there is too disparage everybody and everything beyond the walls of the Zetagathean, which is Greek, and means "Strive much of this spirit iu music, also this disposition to their own gardens. treat pianists as race-borses. I once heard my friend, E. B. Perry, the pianist, say of Paderewski, with a degree of cheerful resignation, as if the state of the case were as it should be, "Paderewski gets to the goal with just that inch or two of advantage which surpasses the rest." The other day, also, a lady pianist, an enthusiast in the art, boasted to me that she had heard Paderewski tweutygreat that he alone is worthy of being heard. No one your art, to go rusbing over to Europe, to pour out your articles of my friend, J. C. Fillmore, that a prominent money tike water, to be put into the manney of the water, to be put into the manney of the water, to be asset to a water to an article water to an majority of our music students. They too often gage achievement by the power to dazzle and eclipse, and conof manical performance. Do not, therefore, be too impatient to plunge into the mad battle for technical distinction. Develop and strengthen the faculties of your this silly worship of everything now American in art mind, that you may be able to hear the iuner whispers were stamped out. In composition we have done well,

means take the three years requisite for your degree. the degree in two years, since your music teachers are since we know the subject as well and understand the not of the best, and you can, by that means, get one nature of our pupils far better. If you love your connature of our pupils far better. Tear sooner into the hands of a distinguished teacher. try (and it is a shame to you if you do not), and if you this doubt in the hands of a distinguished teacher. It is doubtless an advantage to have good teaching early, love your chosen art, stay at home in America. If you have the transfer of the stay of the s but the intellectual advantage to have good teaching early, lone your chosen at, any as come as a residual to the when your mind is artisti-ever go to Europe, let it be when your mind is artisti-ever go to Europe, let it be when your mind is artistioffset completely any probable shortcomings of your cally mature. I have told this anecode before, but it makes to a make the probable shortcomings of your cally mature. I have told the probable shortcomings of your cally mature. I have been printed: In February, 1876, at

Here again is some disadvantage, though not a very the very same thing I am telling you. Twenty-two increases again is some disadvantage, though not a very the very same thing I am telling you. Twenty-two increases again is some disadvantage, though not a very the very same thing I am telling you. retos one. It is best to begin music, if possible, beyears ago be said that we could by the foundations of our
fore the ano of the country force the age of teu, though all cast-iron rules in this art better at home than ahroad, and should go ahroad matter are worse than useless; they are positively misdande along all their lives, and again there are others

"bo, not be seemed as these who begin in infancy and Eighth Yoo ask, Doet as Joset as Jose who, no beginning until they attain years of adoles-come, newsative subjects of memorism, hypo-come, newsative subjects of memorism in a musician's life. one, neguning until they attain years of adoles-one proceedings of the control o long time from now until you will be thirty, neverther to they are until you are rountemperament), or in exless, and when slow Time has floated you in his caualwith station of your thirtieth birthday you will Chopia? Has there been any ancience will have before you forty years, which is time enough ject in connection with music? Merciful heaven! Now lot tarm promut. to turn around and learn two or three things.

THE ETUDE deadly canker worm in the rose of art.

hot-honse methods; second, you may be able to compel your brain to work the given number of hours intensely, and in less than five years you will be going abroad for your health or taking up your quarters in a sanatorium, and may thank your stars if you escape paresis; third, you may be able to endure the strain successfully, but at best you will become merely one of those musical magicians whom we wouder at for a day and forget iu an honr. Far be it from me to recommend indolence or superficiality, but if you will divide your eight hours of and do not be led away by miraculous novelties. As a study, and worship at the keyboard four hours only, de-boy, I used to hear a hymn which will fit this case: voting the other four honrs to that noble and difficult jects,-history, biography, esthetics, acoustics, and the like,-yon will be far wiser.

Fifth. You ask if training under some great master is THE ETUDE might suffice to state the positions on both sides, but not to elucidate them. In my youth I tried both, and my own opinion is strongly in favor of instruc-

Sixth. Yon ask about Godowsky and Dvorak. Mr. department of the Chicago Conservatory at the Audi- advantageously housest and too careless about external torium. Dvorak is at present not in this country, but, I appearances; so it always aronses disgust in me when I believe, in Prague, Bohemia, his native country.

of Berlin, Leipsic, Vienna and Paris schools. Now you arouse my American wrath. What in the name of all when in any American city of the first, or second, or even a course of instruction by mail from some of our emiof musica well as her shonting in the streets. By all though we have not yet equaled the great masters. We Second. You ask if you had better rush through with and we teach the art far better, especially to Americans, can never be too often printed: In February, 1876, at can never be soo used printed.

Third, You say you are seventeen and that your the Grand Pacific Holds here in Chicago, the great the Grand Pacific Holds here in Chicago, the great the Grand Pacific Holds have be a young man. perents any you are seventeen and that your the Grand Tander 1906 does not be seventeen and that your flare, and the flare and the seventeen and the sevente

Eighth. You ask, Does the subconscious self or in-Chopin? Has there been any article or book on the aubject in connection with misses an entire measurement of the oloc, born, i. you strike me with a cold shower-bath, indeed. As you of strings alone.

Do not, therefore, be impatient, for impatience is the ask my opinion, and not my reasons, I will say that personally I am very eager to know all truth,-I am rather Fourth. You say you practice six or eight hours a prone to welcome the new with almost injudicious haste, day, and ask if you can at this rate carry out your am- and I have been brought in contact again and again with bitions. No; six to eight hours a day will not do. You all sorts of new views on religion, etblcs, and art, but a must strain np your courage to the sticking point and large number of these new ideas either turn out to be work four hours a day, or less. At the rate you say you resurrected from the tombs of Egypt or else the undiare going either one of three things will happen : First, luted hydrocyanic acid of lies. There is, I suppose, from one-half to two-thirds of your practice will be some real virtue in hypnotism, but that it has any posspongy and watery, and your art will be a feeble exotic sible value to a musician or is in any way related to his plant, forced not to maturity, but to prematurity, by art, either for purposes of explanation or inculcation, l do not for a moment believe. Tennyson said, if we could know about the flower in the crannied wall, what it is, all in all, we should know what God and man is. I think some of our probing into the nature of things may be fairly set down to idle curiosity, though when a real advance in knowledge is made we should welcome it with thanksgiving and crown its discoverers with honor. Finally, I exhort you to work patiently, honestly, devotedly, and proportionately in the great study of mnsic,

> "We are traveling home to God. They are happy now, and

To K. S .- You say that you are fifteen years of age better than conservatory work. There are many aspects and have had five years' plano tultion from competent to this most significant question, and an entire page of instructors, among them one of the most eminent of American pianists, and you wish to know whether it would be advisable to study the theory of music. Why, of course, my dear child; I am only amazed that your "proficient" (?) teachers did not insist upon your studyperformed, and he should be sane enough to insist that heartening evidence of the enormous overestimation you hear it. Furthermore, he should not be one of which we Americans put upon showing off. The literary those petty, narrow-minded, malignant creatures who society which I belonged to in the University was called videri," "To be, not to seem." These two phrases have Godowsky is here in Chicago, at the head of the piano so gotten into my blood that I am at times, I fear, dus-Seventh. You ask for addresses to send for catalogues ask if theory is hard. Yes, rather, but not harder than the Latin and algebra which you say you are studying. You also say that you wish to be thorough, and for this you deserve high praise. I noticed lately in one of the onac grass, be fintered to your face, and ridicated behind such advice almost criminal. Certainly, take up theory your back as a silly little vain American with no talent, at once, and if you have no good teacher available take

MUSIC AND PROGRESSIVENESS.

In a recent interview, Ysaye, the violinist, says

"This is a time of great effervemence. Never was This is a time of great effort/exection. Never was there such an earnest and intense thought manifested in all countries and in all the arts and wiences as at the present time. We must go forward. It is impossible for us to remain stationary. When a prescher, a philos-opher, or an artist reduces to accept new principles which opher, or an artist retuses to accept new principles which are proved to be true he injures his philosophy, religion, or art. Among the arta music is the youngest and she has always a future before her. The old masters should always be played, but the new masters also. Those of the classic school we may call the gods and the more the classic school we may tall the gon and the orecent ones the demi-gods, but it is through the work and the demi-gods that we learn to understand and love those of the gods themselves. Bach is for me the Alpha the consumers. and Omega—the pure genlus. In Wagner we find Bach, in Beethoven we find Bach, and, Indeed, his influence ls to be seen ln all the greatest writers.
"Chamber music is for me the highest art. One is not

led astray by the sensuous charm of mere tone-color. I asked Saint-Saens, who, you know, is some sixty-four years of age, why be had never composed a string He replied that he was yet too young and quartet. He replied that he was jet the young and lacked sufficient experience. As for Grieg, he has writ ten some beautiful things, it is true, but, as I said before flue passages, hnt it is not universal poetry, and I hear the oboe, horn, and other orchestral instruments instead

have been studying music for several years, hut, unfor am very very poor in time-keeping and have almost des am very very poor in time-keeping and have almost des-paired of doing much with my instrumental, although by reading THE ETUDE my spirits are somewhat kept np. My greatest wish is to be a good pianist and vocalist, and I am willing to do anything to accomplish this

It will be impossible for me to give you any definite information and advice owing to the insufficient information contained in your favor. The defect of time in playing may be due to either one of two causes : von may not understand the relative value of notes, and you may have an insufficient sense of measure and pulsation, or you may be nuable to play your fingers in the time you wish to. The remedy for the first defect is very simple; you can easily ascertain the values of the very simple; you can easily ascertain the values of the different times of notes by a little study, and you can easily learn to compute the relative value by counting A. M." easily learn to compute the relative value by counting time; thus, by counting the number of pulsations, and if the long tones are difficult to keep track of you can if you will put her in Mason's two-finger exercises and dence and effectiveness. simplify it hy adopting smaller counting (for instance, arpeggios of the diminished chords. If you can get her pieces written in quarter notes you can count in eighths, so that she can play the first seven chords of the Mason twice as many). In this way you will measure the duration of long notes and chords more accurately.

If it is still difficult to keep time, the limited use of the metronome would be of assistance to you. I am not less of the difficulties she experiences on the key board. myself in favor of practicing by metronome, because metronome time is not musical rhythm; musical rhythm her a good deal of instruction in chords, or to let her and accustomed to rely on the judgment of her teachers is merely mathematical rhythm vivified, and as soon as play all the major triads in all positions possible; then and elders, she meekly accepted this arrogant dictan, anything is alive it hegins to stretch and shrink, whereas the minor triads and the dominant seventh chords; then measures made by metal continue unaffected by sur-teach her the cadences in every key, tonic, subdominant, rounding influences, and they are also free from all and dominant; these three chords will give her most kinds of digestive or other emotional disturbances.

If you wish to improve your playing materially you will need, at any rate, to acquire a certain freedom of position, then let her take the chords in different posithe hands for the performance of all kinds of musical passages. For this Mason's arpeggies and two-finger her play straight through the hymn melody alone, just in herself is gone, and she can no longer play evan exercises will be invaluable if intelligently applied; as she would like to sing it; then lether play the melody simple pieces in public without breaking down and make the control of the you will have to acquire accuracy in observing the notes and the bass together, and finally all the parts. All this ing a pitiable spectacle of herself. What is wors, the and times in music, and then you will have to make in addition to your previous direction to play a little does not seem to realize that she has got harm asd not your fingers perform them. "Studies in Musical more slowly. I would say this is all that is necessary. Rhythin," by Edgar L. Justis (50 cents) deals directly with this subject.

"Will you kindly help me as to the following re-

hard, and there is not the smoothness there onght to be; hard, and there is not the smoothness uner ought to be; with reference to your third question, as to how one German fetich? The simple truth is that uners as he is very nervous and will make mistakes were nervous and will make mistakes under the smooth that the teaching done to-day in America than is done may where good health. I have advised her, when she has learned first volume of "Touch and Technic," by Dr. Mason, in Germany. The German militarism pervades German make a mistake it will not cause anything very dreadful. make a mistake it will not cause anything very dreadful. She says since that she does not make so many mistakes, nor is she so nervons. I also tell her to play slowly, and have given her the following exercises: Five-finger exercises, using the weak finger the most; scales, major exercises, using the weak inger the most; scales, major and minor, and chromatic; exercises in thirds (double notes). All these I have her play without lifting hands or arm, but raising one finger when the next key is sed down, not sooner; arm, wrist, and hand held as

Double notes and octaves played by raising hand well at the wrist, and arm slightly raised at the same time.

"Octaves (broken) and chords and arpeggios, and exercises for separating the fingers.

erdises for separating the integers.
"We have gone slowly over all this and a number of hymns in about ten months; it takes a good while for her to learn. Would not some simple studies suit well now? She does not want to bny much music. is piano she uses and intends to play.

"2. I have another pupil nine years old; has fingers with such sharp points that I tell her to reach out well with her fingers and curve them slightly; it is so difficult to keep the first joint from sinking in. I do not mind the fingers being almost straight from the tip of finger to the second joint, but would it do to let it sink in?

The child is very foud of music.

"3. How can a person learn who has been well tanght
years ago, and who has been very successful in teaching who plays very well and with great expres music, and who plays very well and with great expres-sion and a tonch that comes from the feelings, but who could not teach the modern way of tonch, such as the np arm, down arm, and yet could not explain to another how she gets her own beantiful tones? Is there a book apon this subject which one could get and nuderstand hat the terms mean, and when and how to use them I do not mean a great number of books to be gone over, but something which would give the name of each kind of tonch, and the passages it should be used in. I know so many who have learned these tonches, but when they take a piece without their teacher, do not know where to use the proper touch and fall back into their own way. I also know pupils from our leading schools of music who have studied these touches for a long time, who play without any expression, and pound the piano. too. I nsed to think that touch came from entering into the piece one played with one's heart and brain. hnt I believe that a great deal can be done by prop training of the touch with beginners, before they are in a position to hear good music

arpeggio studies, each one singly, then four octaves in tween one and two years. The first thing that was done direct form, and then rotations in accents of eights, twelves, sixteens, nines, and eighteens, you will have She was taught that she knew absolutely nothing; that This work is not difficult. You will also do well to give America and begin de novo. Self-distristful by nature, of the chords she will need for the gospel hymns.

When she can do the cadences in those chords in one tions; and then, in order to play the melody easily, let The musical life is crushed out of her; her confidence

I will say, however, that it seems to me unfortunate She has been completely overborne by the arrogance of to load up the inhabitants of India with four or five her German teachers, and dignifies their wooden, me If you will write me what you can play now and what hundred gospel hymns; I should think that from sixty chanical methods by the enphonious name of "thoughthere will be a sixty channel methods by the enphonious name of "thoughthere will be a sixty channel methods by the enphonious name of "thoughthere will be a sixty channel methods by the enphonious name of "thoughthere will be a sixty channel methods by the enphonious name of "thoughthere will be a sixty channel methods by the enphonious name of "thoughthere will be a sixty channel methods by the enphonious name of "thoughthere will be a sixty channel method wi you have difficulty in playing, I can then give you some to eighty good ones would be a great deal better, or, at ness." She seems to be unaware that there can be no detail that is really not in my department.

With reference to the second papil, whose fingers are the ability to interpret mask. In Start, I do not know anything except the nse of Mason's abe fond of making was missionary in India and intends going lack; in one year and a half, and wishes to leable to play and a half, and wishes to the able to play it little trouble in teaching the work there. I have very little trouble in teaching left the missionary in the start of the sale to play let and curve of the hander of the sale to play the sa weakness, and will disappear in time.

speaks of tonch as treated in a new way, and is continned in the fourth volume, which treats of octaves and

While, in my opinion, there are rather too many explanations in the beginning of the first volume, experience has shown that careful readers, who will attend to the diagrams and cantions, can learn to use these touches fairly well without further assistance. I should think that, of all the people who come to me after studying all they could in the book, about one-third succeed fairly well, one-third succeed perfectly, the other third fail from not paying attention. All there is in the modern way of touch is to get the pupils to use as much or as little of the playing apparatus as the gravity of the case demands. When you want a heavy effect you use more, and when you want a light effect you use less

play with a musical touch you probably use your fingers correctly, but the chances are that by the aid of these exercises of Dr. Mason's you will acquire strength and be able to produce tones in a greater variety of volume and quality. Good touch in piano-playing is partly dependent npon pure musical concept and partly upon an intelligent understanding of the mechanical means by which tone is produced. This, I believe, covers most of your noints.

OCCASIONAL LETTERS FROM A MUSIC TEACHER

BY J. C. FILLMORE.

I HAVE lately had an experience which is very instructive and ought to be interesting to a good many readers of THE ETUDE. I have lately met a former pupil who, ten years ago, played very well. She inter. preted Bach, Beethoven, Chopin, Schumann and some later composers with gennine intelligence and musical feeling. She was always a timid, self-distrustful girl and needed, more than anything else, encouragement 1 fostered her growing musical life very carefully, gave her sufficient technic, and sought to give her confidence in herself and in the validity of her own perceptions She became, to a certain degree, self-reliant, and was You will do much better with the pupil you mention able to play in public with a considerable amount of confi-

About three years ago, in an evil honr, she went to Germany, and there continued her piano study for bewith her there was to "take the conceit out of her." she must unlearn everything she had been taught in began the rudimental grind of old fashioned, antiquated technic at the hottom, and kept it np conscientionsly so long as she remained there.

The net result of it all is that she has nothing to show for her German experience but a mechanical routine, inadequate to the requirements of modern piano-playing. good ont of this pedantic, martinet grind of mechanics. any rate, kinder to the heathen. This, however, is a real thoroughness in music teaching which does not develop and foster the musical life of the pupil and give

should emancipate themselves from the worship of the teaching. It is mechanical, pedantic, martinet-like wooden. And I know of numerons German teacher wooden. And I know of numerons German teacher who have brought these sonl-killing methods to this country, and who, by their conceit and arrogance, mat-the nothinking believe in them and in their wat-there is no greater humbing in the minsical world beday than the G. than the German martinet trained in the methods of the Stuttgart Conservatory or of some similar school. The time was when we in America had much to learn from the Germans. That time is passed. There are no better pianists or teachers in the world to-day than we have in this country, and of native birth, too. It is high time that we did something to "take the con ceit ont of" the arrogant, supercilions Germ teachers, who, under the specious name of "thoron ness," kill the musical life of pupils instead of feel ing it discovered in the company of mere mechanical correctness. Let us use our own comeffort of the fingers and use them very lightly. If you to be imposed on by conceited and pretentious humburgs.

RUSTING AND RUSTICITY.

BY E. M. TREVENEN DAWSON.

An author has wisely and wittily remarked: "You can't live skim milk and teach cream," and a trner word never was written. Nevertheless, as a matter of word never was what hundreds of music teachers are tive; or ask a tired bank clerk to "amnse" himself in modulations at times. trying to the at time very moments. Low many, nor an inspare hours by adding up columns of figures. No, 180, in this particular case, which I believe to be tryil-stance, brying left the conservatory or music academy I really do not think the hard-worked teachers can cal of many, there was little chance of avoiding rusting. since, having tert are conservatory or make the account of the first worked teachers can sheet they received their training some five, ten, even rightly be advised to spend their scanty leisure hate except by residing musical journals. These are easy to twenty, years ago, and "finished" their theory course (harmony, connterpoint, form), have never opened a lems. hok on theory or analyzed a composition since! Yet 3. One of the commonest remedies proposed is the because they once learned these things and were, let us reading of musical journals, and with this I entirely the advantages previously mentioned. No one can afford because they once tenemed under strong and weeks, the many contents, and with this I entirely the advantages previously mentioned. No one can around look, thoroughly grounded in them, they imagine that concern. For they are almost, if not quite, "light to do without them, and no one can any they are out of ther are going to remember all without further effort to literature," and possess the good quality of being suffice reach the end of their days. A most unreasonable fallacy, for, ciently scrappy to bear being taken np in odd moments, as we all ought to know, bit by bit knowledge laboriously acquired slips from our treacherous memories unless periodically refreshed.

warnings of the sad hnt inevitable consequences of letting their acquirements rust, teachers have been begged. adinred, coaxed, cajoled, or threatened to keep their is not necessary for me to enlarge further on this point. if ever, read by those persons to whom they are adcability of some of the means proposed by various man's haranges to those who "never enter a place of from mating, or, where deficient, greatly improve it; strangely ignored class of music teachers—those in rural

districts and in schools located in small towns. The private teacher (who visits or receives papils, responsible to no one but himself) is very much to the fore in the pages of musical journals; the teacher at a conservatory and the visiting teacher at schools nearly fession is another favorite panacea. To meet as often as as much so; while in general no mention is made of practicable and exchange ideas on musical matters, talk those numerous members of the fraternity who fill resident posts in schools all about the country. As a rule, these find themselves in a peculiarly isolated position, and are, therefore, all the more liable to rust, being set against stagnation. "kindred spirits" with whom to fraternize. Under these offered to music teachers in general, at various times hy

various writers, for the avoidance of rusting? Listen to the best pianists and the hest vocalists and learn from them." Sometimes, even, "Hear the newest don't live in Utopia. works of the best living composers, so as to keep ahreast with the times."

Now, to the class we are considering all this is a sheer impossibility. Not rnral districts alone, hnt many smaller cities, offer no opportunity from year to year of hearing anything more elevating than an occasional entertainment" got np by some local organist, with the aid of various amateurs, consisting chiefly of flimsy sentimental "hallads," interspersed with trashy salon "fireworks." So this first preservative of musical (shall

we say?) health must perforce be dispensed with. subject, using 1: thought I had disposed of the novels were rest in sensitivities. In the subject, but I find that one writer recommends teachers borne in mind that these informations and the subject in the subject i in country places to journey several times a year at least their day's work at 7 o'dook in the morning, and never fin-their day's work at 7 o'dook in the morning, and never fin-their day's work at 7 o'dook in the morning, and never fin-their day's work at 7 o'dook in the morning. to the nearest large town, in order to attend good concerts or music festivals. This seems feasible, certainly, and may be so in many instances; the only drawback, doing secure, being that unless opportunities arise than an enterstances, in smooth of the control of the public ways of their pupils were expected to take the chief part, was in smooth or their pupils were expected to take the chief part, was the pupils were expected to take the chief part, was the pupils were expected to take the chief part, was in sparing so much time without seriously upsetting the work of the school, thereby not only inconveniencing those pupils whose lessons have to be postponed (they teachers as well. You can hardly expect to be such a dation for one night as well, was prohibitive with their free gener to the specific property of the specific property free agent where you are one of a body of teachers of amail scharies. (One of them told me she spent every amail scharies. (One of complex that she not any little different manifesters are the complex that she not any little. if a "private" teacher.

2. Another suggestion frequently made is that theoretical works and "improving books on music" should

his spare hours by adding np columns of figures. No, So, in this particular case, which I believe to be typi-

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while having the immense advantage of keeping the belated dweller in country parts au courant with all the latest ideas and methods in teaching. Any teacher in Now, this has already been pointed out from time to a country or small town, who takes no music paper time in the pages of THE ETUDE and elsewhere. After whatever (and there are many such teachers) is, and

remonstrances and persuasions, are obviously scarcely, whenever there is anything in that concerns the latter.

positions which others have found useful for pupils or suitable for self-practice is considered a sovereign remedy

I dare say it might be, hnt in many a conntry place circumstances, how can they best profit by the advice tailve of the profession. Or else the only other musicians (so-called) in the neighborhood are hadly trained and incompetent to a degree, while even in a small town 1. And, first, one of the commonest pieces of advice the miserable petry jealousies and rivalries among music in: "Hear as much good music as you can, orchestral teachers put profitable intercourse hopelessly out of the if possible, but anyway good music well performed. question. Indeed, it helongs to those things "easier said than done," and it is as well to face the fact that we

In illustration of the difficulty of carrying ont some of these suggestions and the common neglect of practicable means, I may quote one large school in a mannfacturing town (dead alive as regards music) where, ont of six resident teachers, not one ever took or saw any mnsical journal. Just think of the atter ignorance of all new works, new composers, new performers, to say nothing of new methods of teaching, that this implies! Then, as to 2, reading improving works on music, I can, withont hesitation, state that none such were possessed by any of them, and nothing more "improving" than any of them, and mounting most and the state of the movels were read in leisure hours. However, when it is these that it is ished it before 6, rarely before 7 P. M., surely no one will feel disposed to blame them severely on this score. Next, as regards concerts, 1, nothing of a more exalted nature than an entertainment, in which the teachers themselves attend artistic performances, the expense of the railway journey to the nearest town of any importance, besides the concert ticket and probably sleeping accommoagain where you are one of a body of teachers of different subjects, all nicely fitted in, as you would be promy of hers on dress; another that she put any little promy of hers on dress; and the put and the put and the put any little promy of hers on dress; and the put and the for example) The mea of any ministral intercourse, a measure meror ampiration that must must also as failed. All was also out of the question. To begin with, the only great duties are easier than the little ones, though they was also one or the question. Let begin the lower were an incom- cost far more blood and agony.

Now this is all very fine, hnt to the man or woman petent, locally trained piano teacher, who considered the whose every minnte during the day is filled up with teachers in the school rivals, and hated them cordially, teaching music, and whose hrain is far too weary at and the organists of the two churches, one of whom was night for anything but light literature (or, better still, of third-or fourth-rate mediocrity, while the other!a refreshing stroll), this would be almost suicidal. As well, for instance, he displayed his ignorance of harmony well might you expect the country physician, returning hy very frequently accompanying a hymn-tune with late and exhausted after his day's rounds, to turn to the alternate chords (from the book, that is), thus presenting study of some abstrase medical work hy way of restora-

tering their brains over stiff musico-theoretical prohprocure by post direct from their publishers, cost only a trifling sum per anunm, can be read in any odd moments, and put no undne strain on the intellect, hesides

One other help seems to me quite practicable, and I do not remember to have ever seen it suggested. That is (5), the analysis of compositions; in particular pianoforte music, as being cheaper and easier to procure than orchestral or even vocal scores. As a teacher is, moreover, bound to lay in a certain stock of pieces every term to give to pupils, it is possible to keep hack a few-be Does it never strike the reader, by the way, as decideally indicrous that these sort of arguments, these any form-and analyze them thoroughly before giving them ont to be learned in the middle, say, or toward What I want to do, however, is to consider the practidressed? Much on the same principle that a clergyone's knowledge of harmony, counterpoint, and form writers, more especially with reference to one large yet worship? are listened to by his habitual, regular conwhile the tracing ont of modulations, of progressions, gregation, and not by the absentees. Let us hope, etc., in modern works is often full of interesting sur however, that at least those who do take in musical prises. Nor do I consider that this would prove too papers forward marked copies to those who don't, hard work, for only a few measures—say, a period or a section-need be taken at a time. Anyway, 1 lumibly 4. Social interconrse with other members of the prooffer this as a closing anggestion for what it is worth.

HINTS AND ADVICE.

Translated for THE ETUDE from the "Klavierichter.

THE true elementary teacher of the piano must, even with the first lessons given to the pupil, with the fingerexercises, the scales, the first melodies, have a thorough and intimate knowledge of the ideal piano compositions which are to follow, and the proper rendition of which is the object of all technic.

The elementary teacher creates in the pupil the power for such rendition, and must, therefore, like the old Italian singing masters (now become proverbial), out of pure love of the artistic work which is to follow, pay the closest attention to the good enltivation of the tones, the melodies, even, further, encourage the pupil, with all the enthusiasm of which he is capable, to study for himself the anatomy of the hand, in order to ohtain such control over it as will enable him in playing to give expression to the deepest meaning of the music.

The further work of the elementary teacher will be to apply this power, and, beginning with the simplest, goon to the richer and increasingly artistic piano compositions constantly binding the physical with the spiritnal development, cultivating harmonionaly form and mean-

ing, one in and with the other. Schumann's piano compositions occasionally remind ns, in the manifold ramifications of their harmonies and in their elementary motives, of an orchestral composition. Not materially in the moderation of the sound, or in the compass of the fingering, but in a more spiritual manner, since in them a multiplicity of musical harmonies is condensed.

He who sees in Bach's Fngnes and similar compositions only examples of number gives himself a deathblow, as such an opinion shows the ntmost superficiality of judgment. - After L. Köhler.

-The common man's task is the hardest. The hero has the hero's aspiration that lifts him to his labor. All A SUGGESTION FOR SUMMER.

BY HELENA M. MAGUIRE.

of life to make a little art. Musiciaus are apt to confor instance, so much hardly acquired knowledge to be sider only the active life-to undervalue the influence of hrooded over, sorted, and placed away for future years, the summer months, believing that all acquisition of drained of the useless dregs and worked into the larger knowledge, all advancement, ascending, is done in the self we are going to bring back to the studio. hurried, crowded mouths between September and June. Then too, there is the St. Augustine's ladder which The sninmer resting-time is looked upon, for the most every musician striving toward perfection builds for his part, as merely a breathing space, nothing more.

of things every phase of one's life leaves its impress of enjoying communion with Mother Earth, some day npon the character, just so surely is there-must there when the right mood is upon you, bring out the loug, he-a cause for the existence of this phase. Thinking grimy row of faults and failures. Setting them up before of this, it has been borne in upon me strongly, con- you, begin your labor of analysis, dissection-find the vincingly, that the summer leisure has been given the cause, the remedy (there always is a remedy), and feel artist for the acquisition of culture-of that culture so with the old Saint that you have not lived in vain if misunderstood, so often neglected, but so necessary to you crush these-mistakes, we will call them-under all who give their lives to interpretation.

Aud to the artist alone has been given this snmmer heights. leisure. To the craftsman, the business man, summer is as So shall the musician's summer have not been spent solitude, the leisnre, which begets culture?

recognized as a necessary quality, and gradually we are everything depends npon self, and as we look inward ample of the kind of interview Mise White had often had realizing that it is in the long, lazy, reflective summer, for the cause of our failures, so fashion our character to go through:

As to what culture is, nowhere have I found a finer treatise upon it than in one of Hamilton Wright Mabie's "My Stndy Fire" series.

"There was a time, fifteen or twenty years ago, when IN an article in "The Boston Musical Record," Mr. what is technically called culture was taken up by the Ward Stephens, among other things, says: intellectually curious and the socially idle, and made a "I should like to make all students understand that violent possession of so many people two decads ago deal at the beginning, often far too much. was defective in that quality which is the very substance of genine culture, the quality of ripeness. True culpapila, instead of becoming students; they don't think said on those occasions, for if I did I should certainly, ture involves a maturing of taste, intellect, and nature, at all for themselves (many of them), but expect teachers which comes only with time, tranquillity, and reposeful to do it all for them. They are too good, too modest, associations of the best sort. The more one cares for it, too believing. They hang on the words of pretentious the less he professes it; the more one comes into possesself-constituted discoverers of methods. Why dou't they sion of it, the less conscious does his pursuit of it use their common sense? They surely must know, when become. It marks an advanced stage of a general they practice, what part of their work is most beneficial, maturing and ripening, and it discloses its presence in what is unnecessary and can therefore be done away fullness of knowledge, easy command of resources, with. A lot of valuable time is wasted in just this way. maturity and sureness of taste, and that sense of power "In practicing I believe one should devote a certain

man depends upon a large acquaintance with books, will allow. It is not with planists as with singers, who, although, in most cases, in these days books are indispensable aids. The Attic Greeks, the most genuinely believe in this four-hour-a-day system. If you can learn

pert of a man's life; it is not knowledge piled up like so many pieces of word. It is knowledge piled up like so many pieces of word. It is knowledge absorbed by so many pieces of wood. It is knowledge absorbed by be sure of your head. meditation into character. And this process involves leisure, solitade, the ability to keep one's hands and one should study them well in connection with it is with our physical nature, so it is with our islesses falle at times. To ref out of the current without

for there is deep truth in Goethe's saving, that while character is formed in the stream of the world, talent is formed in quietness."

I have let Hamilton Wright Mabie prove my theory. as I think he has proved nobly the worth of leisure, the importance of meditation. So much food for thought Northing is more true than that it takes a great deal there has been in the life we have lived, the past year,

climbing. When the sense of strain has passed away, It may be much more. As in the eternal sequence and the tired brain and body are beginning to be capable foot, and so standing upon them, reach to greater

winter, with but a fortnight's respite at most. So what in vain, and, busy with efforts toward ripeness, there need has the mechanic, the mau of money alone, of the will he less inclination to fill all the air with the noisome and cyuical complaints of the unsatisfied. If But for the musician, as for the man of letters, this is we would only believe, and be proud in believing, that the flesh of the long-suffering teacher. Here is an exrather than in he hustling winter, that this culture may that we may also, with confidence, look inward for the remedy

THE TEACHER NOT EVERYTHING.

fad; and, like all other fads, it became, for the time the teacher is not everything, without pushing them being, a thing abhorred of all serious-minded people; into the worse error that they themselves are everything. for a fad is always a sham, and a sham in the world of The truth is that the artist is the summing up of his art is peculiarly offensive and repugnant. It is the persurroundings-added, of course, to his personal bent version, sometimes in the grossest form, of something and capacity in the first place, and his application in essentially sound and noble. The ideal which took the second. Of course, the teacher counts for a great

"Unhappily, nowadays pupils are content to remain

which conveys the impression of a large and spontaneous amount of time to purely technical work. Without a out of my Soiries do Broadway? She once altered one force playing through a rich nature. great deal of technic one is sadly handicapped. I also "It is a mistake to suppose that this ripening of the believe in devoting as much time to practicing as health callivated people whom the world has yet known, had more in five, then practice if you can stand it physically very slight contact with books; but they had the faculty and without breaking down your nervous system.

And here is a paragraph which exactly coincides with become thoroughly saturated with it; one should never the "snumer for culture" theory. "Culture does not come by work over feel in playing that he is trying to avoid making miss. come by nature; it does not come by work even, for takes, but should know the composition so well that very sure. I now contemplate engaging a German cook strengment is the very thing it ride a man of six or takes, but should know the composition so well that very sure. I now contemplate engaging a German cook strennousness is the very thing it rids a man of; it comes mistakes are impossible. Every emotional artist is nervof lying fallow and letting knowledge take possession of one before the public, and this not only deprives him of Wagnerite, and that we may spend pleasant winter us. It is possible to know a great deal and be wholly us. It is possible to know a great deal and be wholly without culture; some scholars are as free from all forces the normal force, but causes him to evenings together, 'am stillen Herd' running through the properties of the prop without culture; some scholars are as free from all forces of culture as some well-qualified as a some well-qualified as traces of culture as some well-conditioned men are of the familiar with every note of the composition he is about charm of good manners. Culture is knowledge become to play in public, as his feet are with his shoes. Your

"The emotious are often responsible for had plano playour system can assimilate but little at a time. Just 48 eyes idle at times. To get out of the current without less than the sound stang them well in connection with it is with our physical cutters, so it is with our physical cutters, which is a supplied to the physical cutters, so it is with our physical cutters, so it is with our physical cutters, so it is with our physical cutters, which is a supplied to the physi losing its momentum is the problem of the man who claims and the problem of the man who claims to be line as well as active. To reserve one's constitute that the power of concentration is knowledge at a time. If this principle were well

FROM A PROFESSOR'S NOTE-BOOK

To the July unmber of the "Cornhill Magazine" Miss Maud Valerie White has contributed an article consisting of amusing personal experiences. The celebrated composer's experience of pupils makes very humorons reading. One American young lady, for instauce, was inclined to snuh her professor, and refused point blank to do a single thing Miss White told her But the teacher had her revenge. "One day she arrived at my house rather earlier than usual, and began look. ing over my books. Among those lying on the table was a volume of poems by Matthew Arnold, which he had given me himself, and in which he had written a few very charming words of dedication. As I came into the room she addressed me iu a voice in which I thought I detected a tone of respect hitherto conspicuous by its absence. 'Well, I never!' she said. 'So you know Mr. Matthew Arnold! Well, I declare! I guess he thought a good deal of you, or he would n't have neid you such a stunning compliment. I presume you know several distinguished people. Well, I did n't think you did, that's all. I presume you're prond of that book? I told her she presumed perfectly correctly, and I am bound to say that during the rest of the lessons she hehaved most politely to me. I shone with a borrowed light, but what did that matter?"

The fashionable mothers of pupils are also a thorn in

"Your daughter tells me she wishes to learn some of my sones.

" 'Oh, yes, we heard one at Lady Blank's the other day -a sweet thing. I do n't quite remember what it wassomething about love, I fancy-or was it the moon ?yes, I think it was the moon. Lady So and-so's girl sang it. She is a splendid musician, goes to the opera and comes back and plays the whole thing from ear next day !' (This is a feat I have often heard about, but I can't say it has ever been performed in my presence! 'And she can take the high A. Now, my dear Miss White, do you think if Alicia had half a dozen lessons with you-I'm afraid there is n't time for more-vou could get her up a uote or two higher? Dear Alicia is so ambitious.' Well, one has to make some sort of answer. I'm thankful I can't remember what I ever as Henry James says in one of his books, 'lose the flower of my self-respect ' for ever and a day."

From this amusing article, which should be read in its entirety, we will make a concluding quotation. Miss White ouce had a musical cook, who was often to be heard singing her mistress's songs. "She left me," says the composer, "to be married to a military gentleman, but I was more sorry than I can say to part with her. the version and consigned my own to the waste-paper hasket. But I had better not go on with this confession, or else, before I know where I am, I shall find my self face to face with a rumor that 'She acknowledges it herself, my dear. She doesn't write a note of those "Before presenting a work to the public, one should compositions, but pays her French cook an enormous

wishes to be ripe as well as active. To possess one's one of the great secrets of good piano playing, and that mind one must command a certain solitinde and oniet: it has helved move a retire that the power of concentration is knowledge at a time. If this principle were mind one must command a certain solitinde and oniet: it has helved move a retire that the power of concentration is knowledge at a time. If this principle were mind one must command a certain solitinde and oniet: it has helved move a retire that the power of concentration is knowledge at a time. If this principle were mind one must command a certain solitinde and oniet: it has helved move a retire that the power of concentration is knowledge at a time. If this principle were mind one must command a certain solitinde and oniet: the memory could never take place.

a poetic soul behind it all. Delicacy and power must be OTSCHAR-HIS WORK, AETISTIC STANDING, AND in the usual student style and the "Last Hope" as THE CHINESE PHILOSOPHEE, LI KONG LI, ON MUNIC. have heard his works at their best we can easily helieve that they must have come from the composer's own nleving

A PIONEER AMERICAN PIANIST.

FINANCIAL CIRCUMSTANCES. A STATEMENT
AS TO HIS POVERTY CORRECTED.

BY W. FRANCIS GATES.

LOUIS MOREAU GOTTSCHALK must be given a place

in the history of American music as one of the principal

molding induences during the first fifty years in which

this country really had any musical history, i. e., from

185 to 1875. During the century ending in 1850, that

century which saw the greatest of instrumental works

produced, that time which almost might be called the

"golden age of music" in Europe, the music of this

country was in a very elementary condition. Early in

the half-century just mentioned, from 1825 to 1875.

there came the awakenings of an artistic musical spirit,

then the formation of orchestras, the importation of

soloists, and the foundation of that national enjoyment

In the middle of this century the engrossing topics for

the thought and energy of the people were those per-

taining to the material development of the country's yet

little time or attention was given to the non-material,-

to the artistic. True, a very few artists had come from

Europe and had received a hearty and golden welcome.

us that his playing of the Bach, Beethoven, and other

classics was not only satisfactory, but was thrilling and

inspiring. One artist says: "Whatever he played he

glorified with the most superb quality of tone and bril-

stages of artistic growth. Chicago was a swamp, St.

general public was in its musical long clothes. Now,

had Gottschalk fed them with the best he was capable

of, with Bach, with Mozart, with Beethoven, he would

seen Mr. Bach or Mr. Beethoven, hut they had seen

liancy of execution always at his command."

"too heavy and classical."

nnappreciated and largely unexplored resources.

in music that is now so prevalent.

born there in 1829.

he did not do more for us than Paderewski, Rosenthal, Gottschalk. Bülow, Paderewski, et al., reaped in their as when first delivered in the Celestial Kingdom: American tours what Gottschalk sowed.

So let us give him full praise for being the man for the of music, but genius needs the help of none of them. place, and filling the place.

or probability. We know this is true of the great composers, and especially of the later artists, like Liszt and von Bülow. Nor is it to be expected that Gottschalk filled, even though the statements be false.

One thing that has caused pain to the friends and relatives of Gottschalk is the statement that he was threadhare, in extreme poverty, and accepted the assistance of satisfies the imagination. friends and strangers.

But it was left for New Orleans to give us the first American artist of note, L. M. Gottschalk, who was from his first trip to South America Gottschalk found another. himself penniless in New York." He tried to sell some It was not until 1853 that he hegan his first American compositions, and finally, after several attempts, raised tour. This had been preceded by brilliant successes in \$90. The dealer to whom he sold them (so this article France, Spain, and Switzerland. Accounts of these sucgoes on to state) told Jonas Chickering of Gottschalk's cesses coming to the ears of P. T. Barnum, who had just talent and poverty, and Chickering, whom Gottschalk been reaping a golden harvest from the tour of Jenny had never seen, sent him a check for \$150, which the Lind, he offered Gottschalk terms which would have artist accepted. Later, we are told, when Steinway proved quite lucrative for that young artist. But Gottsoffered him a goodly sum to play his pianos, Gottschalk chalk's father refused to consider such an arrangement, refused, saying, "No money consideration you could as he thought it heneath the dignity of an artist to he offer would induce me to play your plane in my concerts hawked about the country by a circus manager. So the so long as Mr. Chickering makes a piano that meets my trip through the States was undertaken without a profesconsiderable loss to the artist and his father. Later his Chickering, a gentleman whom I had never met, came thoughts of another is worse than a thief and a murdemands. When my toes and elbows were out, Mr. to my assistance, and I shall not forget it so long as I tours were managed by Strakosch, Grau, and others, and were more successful from a monetary as well as an live

It is the prevalent idea that Gottschalk excelled only element of truth.

mistaken ien. Competent judges who heard him tell hefore his death. He died at Rio Janeiro in 1889, the peculiar way of wearing the halr. It is not seemly to same year in which he landed there. Before me lies a attract attention through untidiness. same year in written he tanded times. Second also be seen to the letter from his sister, now Mrs. Clara G. Peterson, from Music festers cheerfuluees and good-fellowship. Let which I can not do better than quote, as it is a final re-

sort in the matter in question. She says, "There never was a time when our brother, As I have said, at that date the country was in its first L. M. Gottschalk, was in such a state of want as to have shahby clothes and to depend on anybody's kindness. While my father lived he amply provided for his son, map perform, not particularly to hear his music. The depend on his profession for himself and his brothers and

I have only given an outline of the story I quote. As three been voted a hore, and would have been left a whole, it makes very interesting reading. But, as I willoug a hard to the work of the without a hearing. So, outside of the Eastern cities, he said, and as Mrs. Peterson's letter shows, it lacks the hall hall be said, and as Mrs. Peterson's letter shows, it lacks the built his programs largely of his own compositions; and side and so Mrs. Peterson a tentum move a large largely of his own compositions; and vital element of truth. Gottschalk enjoyed a large largely that the state of the large largely and the state of the large largely and the largely large largely and the largely l even then it was frequently complained that they were

thom it was frequently complained that they were

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come from his concert tours, after the first anifortu venture, and it is thus doubly unpleasant to his family, who revere the memory of a kind and loving brother, as best. And this was what the public wanted,—to hear well as of the brilliant artist and composer, to see such statements given wide publicity. Gottschalk play Gottschalk. They had uever heard or

authentic sonrce be given equal circulation among the

aye, and Chopin and Liszt, and notably Moscheles, Tauberg Jaell, and Herz. Sarely, Gottschalk was in sood company in playing his own composition.

Gottschalk's works require for their proper performs age as will-naise. auce a well-nigh perfect technic, a delicate touch, and knowledge-

THE scholar in China is the leader in the political world as well as in the field of letters. He is revered Gottschalk came at just the right time in the musical and esteemed and his words are accepted as anthority. development of the country. In fact, who can say that Music, among the Chinese, is considered a study for the thinker, for the disciplined mind. The science of and Pachmann? He, with his entrancing playing of Chinese music is based npon complex, abstruse priuhis poetic fancies, did what no Paderewski, loaded down ciples. Many of their philosophers have placed before with Bach and Beethoven, could do. The ground must their disciples epigrammatic sayings on the art, some of be prepared first, and none could do that better than them having as much force to us, in our day and times,

There are many different ways of teaching the theory

Mediocre artists can arrive at great honor through It is only necessary for a man to be prominent in some influence, but influence will not advance them in their line for a host of stories and anecdotes to be told and art. Wang Lung beat the big drum and was made a written concerning him, frequently irrespective of fact mandarin by the Emperor, who loved him, but the Emperor could not make him a great musician.

Music must be beautiful or bldeous, as the dramatic situation demands. You must write ravishing strains should escape the penny-a-liner. The columns must be for the love-scenes, but so soon as the hig dragon, Choo-Choo, appears, make the music also frightful.

There is music which makes us hungry and music which charms the ear. The best, however, is that which

Jealousy and envy ought always to be avoided among A clipping before me states that "just after his return musicians. It is delightful to hear one musician probe

The works of the great masters are above criticism; even their faults have become laws of art.

Musical criticism should be founded on a knowledge of art which is more than elementary.

It is an insult and a crime to carry on a conversation

during the performance of good nusic. A good musician should not pride himself on his technic alone. It needs more than the blow of the hammer to

reach the soul. People who are noisy in cutering a concert-hall should

Do not be a plagiarist. The man who steals the

All this makes a very pretty story, but it lacks the one—country; be must expect to be ridicaled by his coi-

Many artists like to distinguish themselves by a

Every artist must be his own critic and the public must be his judge.

A LETTER FROM SOUSA.

Some months ago THE ETHIR received a letter from a subscriber making inquiry as to the propriety of closing a march with the trio, instead of repeating the first movement before closing. The letter was forwarded to Mr. Sousa, who was the author of the innovation. His

reply follows: Your letter of February 9th last became mislaid in Your return or remnary with not occurse mission in the burry and hostle of the travel attendant upon our prolonged concert tours, and for that reason has remained manawered mittl now. In reply to your question, 'Is it proper that a two-step ending in a trio should end in a key

reign to the one it begins in, permit me to say this.
In the accepted form of compositions of march order It is due him and them that this correction from an it was always customary to make the third parts to the unthentic source be given equal circulation among the unit of the circulation among the circulation among the unit of the circulation among the circula the they would not have heard excelled had they would not have heard excelled had they waited till the present day.

The would be first and forement is glad to be first and forement.

The work of th 17.

BY J. FRANCIS COOKE, MUS. B.

VERY few musicians understand the value of printers' iuk in their profession.

THE DAILY PAPER

The daily paper is a printed business agent for every musician who knows how it should be used. To the public performer and singer it is indispensable, and to the teacher it is a great business aid. Everything to your credit that appears in print just exactly as it occurred is just so much to your advancement. If your work, however, is inaccurately represented or overestimated, the effect is the opposite.

PUFFS.

decidedly the most dangerous impediment a musician can have to his career. Any one can detect a puff, and every one can detect a notice with the ring of honesty

The reputable teacher is, at the time of present writing, almost debarred from using the advertising col- instance of indirect advertising in reference to Murphy's umns of the daily papers, and so long as the advertising managers continue to allow impostors to guarantee to give a complete musical education in teu lessons, musicians of standing can not afford to insert their advertise- eral public, when varnish is used principally by artisans, ments. Many of the advertisements in the metropolitan Why didn't the manufacturer use a trade journal? The dailies are pathetically humorous.

RIDICULOUS ADVERTISEMENTS.

I remember one that appeared in the Brooklyn " Eagle" some time ago. It speaks for itself:

WANTED-A PIANIST, WHO CAN ALSO OPEN V oysters; must be a prof. — Bowery, Coney

I have been told recently of two advertisements in Londou papers. One advertiser offered to exchange music lessons for washing, and still another offered a han and a cup of tea with each lesson. I should dread teaching in London with such rivals in the field.

OLD-TIME ADVERTISEMENTS.

Among many quaint advertisements given by Heury M. Brooks, in his very interesting "Olden Time Music," is the following-the first from the "Columbian Sentinel," December 8, 1797, and the second from an numero

the ship 'Hancock,' for Liverpool, requests those to whom he is indebted to apply for payment. Those indebted to him are informed that as cash is one of the indispensable recommendations in a foreign country, there is an absolute necessity of his receiving payments by which to insure him a favorable reception in Europe, He hopes a hint is sufficient to those who have long experienced his indulgence. To the lovers of harmony, Dr. Flagg, if a sufficient number of purchasers offer, intends to contract in Europe for the construction of a number of organs, calculated to play all tunes usually sung ln places of worship, with interludes to each psalm. The prices will be various-supposed from 60 to 300 £ No money to be paid until the instruments are delivered.

"N. B.-The construction of the organs will be adapted to play all the times and pieces of music which 334 Gramerey Park any particular parish may require, with every direction adapted to the most simple capacity."

"SAMUEL WADSWORTH begs to inform the public, but the female sex in particular, that he has opened a singing-school for their use at his dwelling-house, to be kept on Tuesday and Friday evenings, from 6 to 9 o'clock. If any of the sex are desirous of being instructed in this beantiful science, they shall be instructed in the newest method

> 'Ye Female Sex I pray draw near Make Music, Harmony your choice."

THE VALUE AND PRACTICE OF ADVERTISING The antiquated form, "Beg leave to inform," I have found in many advertisements of the present day.

In those days it was the common custom for musicions to make use of the daily papers, and I have only to regret that it is so unprofitable for them to do so at the present day.

MUSICAL JOURNALS

This leaves but one field open to the professional musician, and that is the reputable musical journal. I say reputable because there are disreputable musical ment from me with the following argument: "The 'boom' you in its reading columns." No reputable of such portraits. paper could make such an offer, as it is undeniably a mild form of systematic blackmail.

The "card" in a musical paper is a help, but I do not think that it is enough. The fault is that it is too indi-"Newspaper pnffing," as it has come to be called, is rect. The small notice has its effect, but its value can be quadrupled if its size is doubled.

EXPERT OPINION UPON INDIRECT ADVERTISING.

Mr. Chas. Austin Bates, the noted advertising specialist and anthor of "Good Advertising," gives an varnish. Murphy's varnish was advertised in "Century," "Harper's," and "Scribuer's." People wondered why explanation is this: Varnish is applied to most all of the fine wooden merchandise used by the public. A dealer in cabinets could, for instance, in selling, note that Murphy's varnish was used. The customer knows same purpose would prove as good an investment, Murphy's varnish to be well represented, and assumes that the article npon which it is used must also he of a ETUDE for September.) high order. In this way indirect advertising is very profitable. Where direct advertising, however, is possible, indirect advertising is a neglected opportunity. A card can be made attractive if a little thought is given

HERBERT BENNER

Concert Pianist and Teacher

334 Gramercy Park

space and say-

MR. HERBERT BENNER

Concert Pianist

bda ... Teacher ...

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Announcements forwarded to those Interested S PECIMEN programs will be furnished upon application. Examination of students desiring to study with Mr. Benner will be conducted at his studio every Tuesday at 2 P.M. Students with sufficient preparation immediately o o o o o

These additional notices relieve the advertisement of his honest efforts, that had never been weakened by an the card would not be so prominent.

A COMPOSITOR'S ADVICE.

It is well to get the advice of some good compositor before sending an advertisement to a paper. If you make a request for a special kind of type it will be respected by the publisher. Notice the difference that type and composition make in the foregoing examples. Which one is the more attractive?

HALF-TONE PORTRAITS.

A half-tone portrait adds materially to the appearance reputation because there are disreputative musical rules. An agent of a paper solicited an advertises of an advertisement. The public can tell more of you from your face than they can from your own descriptue paper could not notice any one, but if you had an adver- of your work. Many papers have some pages of hightisement it would be far more liable to find you out and surface paper, especially inserted to heighten the effect

A COMPARISON.

On the back cover of the holiday number of THE ETUDE (December, 1897) there are ten advertisements of music schools. Two of these lose in importance by saving space. One of the largest on the page suffers from monotony and great size of type. Three avail themselves of the advantage of illustration. One advertisement is very nearly ideal from the advertiser's standpoint. It has modern type tastefully displayed, and just enough for people to remember; pleuty of white space, giving the advertisement a clean appearance, and it has one of the best positions on the page. Any one familiar with musical advertising could almost guarantee a direct return from such an advertisement. It is evidently profitable for music schools to advertise. They are certainly large advertisers. One seldom finds a music paper without at least ten such advertisements, and l have no doubt money speut by private teachers for the

(Another form of advertising will be discussed in THE

PROFESSIONAL COURTESY.

BY J. COMFORT.

In no other profession are the rules so lax as to what is and what is not "professional" as is the case with the musical profession. Snrely there should be some NEW YORK standard to govern the conduct of one teacher toward another. Outsiders are continually puzzled as to why "Dr. Flagg, surgeon deutist, intending to embark on is of some value, of course, but suppose we increase the and all of his adherents deery every method but his musical success should seem impossible, unless a teacher

> Just as many paths lead to a distant object, so it is reasonable to suppose that different methods may produce equally good results.

How disconraging to an earnest student to find that be is "almost raised" because he did not grow up under Mr. A's method, that indeed he is a lucky individual if he can ever accomplish anything worth hearing!

He worries along a few more years, and then he is obliged to change his teacher; he hopes that Mr. B will wonder at the proficiency gained through Mr. A's method; again he hears only of his "ruinous condition," and he expresses himself most vigorously against all methods and against all method-makers.

Would that this word "method" could be struck out of every musical dictionary. If any teacher is thorough and conscientious, his pupils will soon know it and will justly value what be does for their heuefit. Their own success, as well as his, will be assured, unless undermined by outside influence; their confidence in him may be destroyed hy a thoughtless comment, and sometimes it is a comment spoken with thought. If this thorough will be admitted to classes trust in the teacher's ability to guide their work wisely be once shaken, his usefulness, so far as they are concerned, is at an end. While there is so much work to do, i would seem wiser, and certainly kinder, if each monotony and make it stand out upon the page, whereas

THE ETUDE

ENVIRONMENT AS AN EDUCATIONAL

FACTOR.

BY HARVEY WICKHAM.

"Sow cress-seed in flour of brimstone, sprinkle it

What is done by the wonderful cress-seed we too

ignorance we expect—to stretch the figure a trifle—the

alminum of excellence, without even sprinkling it with

alone who can lift himself above his environment hy

muscular exertion applied to his boot-straps. He alone

have a modicum of talent. Leave bim alone with ad-

verse influences and his art-life perishes. To develop

aptitude in many bomes is as impossible an undertak-

ing as the culture of orchids in a vacnum. Put yourself,

my successful artist, in contact with people who appre-

ciate not a jot of your achievement. For the clever

heard or dreamed of. How can be climb to them with

gence. He was thrown on his own resources and for

the first time his pursuits and companions were the

result of choice and not of accident. The apron-string

Its dizzier heights are not for boys or girls, however

usually given in these institutions is up to the standard

is a tether which reaches hut a short way np Parnassns

with distilled water, cut off the stalks as they germi-

nate, and you may obtain hy analysis salicylic acid.

brated "La Recherche de l'Absolu."

alone can dispense with sympathy.

camp unscathed.

the proper environment?

brought in touch is what we remember and what told most for our weal. We see now why such a man was great in his profession. It is because he was great in his nature. Given the developed heart and brain and the rest follows as a logical necessity. But without the root there can be no branch, nor the performance without the thinker.

In answer to the second question, "How shall the say, make your pupils come to you, do not go to them. gether. An artist is an interpreter of musical thought, change in environment be brought about?" I would deminum, puerposes of time, and many other successful and the state of stances which that white seed." Thus writes Balzac in his celethe studio than when in their own parlors. It is the pupil who comes from a distance, however, whose acquaintance is best worth cultivating. The very fact what is done on pupils. From the brimstone of that he is at some pains and trouble to get an education argnes a mind hnngry for knowledge. Moreover, he brings a single purpose, and his attention is not distracted the water of opportunity. To be plain, it is the genins by the myriad calls which society makes upon those moving in a large circle of friends.

Some teachers establish classes in the towns which an make bricks without straw, gather figs from thistles, surround their headquarters. These should be conor fishion a whistle out of a porcine caudal. He alone sidered in the light of recrniting stations to be operated on live amid surroundings and produce works of during the summer only. When the busy season begins, the heanty of which his daily life gives no hint. He concentrate your effort at home and the best recruits But the genins is so rare that whole generations have large indirect returns even if the immediate receipts do donbted his existence. The student is fortunate if he not cover expenses.

After you have the non-resident pupil see to it that you furnish him something besides formal lessons. Everything which tends to bring him into contact with the educated, or even with the ambitious, is in his favor. The ntility of pupils' musicales in this connection has been repeatedly and conclusively demonstrated. Church critics whose caustic pens threaten the moment you relapse from the metropolitan standard, substitute igno- ing a musical environment. If properly conducted, they mauses who praise you for your faults, if they praise at are of incalculable benefit. A trained larynx is a passall, and who ask for music after listening to Spohr and port into many a desirable and otherwise inaccessible Schnminn. Conceive that these people are your brothsocial country, and the cultivation of the voice underers, sisters, parents, friends. What would happen? taken with no other object than admission into singing You would slip by insensible degrees to the level of societies, clubs, and the like, means time well spent. your habitat -- that is, unless you are the one in ten The stranger in a strange town is not hurdened with thousand who can resist the influence of the common engagements and a little recreation will do him good. place. There are men who can go through a cholera Something is needed to counteract the solitary house-life to which the protracted study of any instrument con-How much worse is the case of the unfortunate pupil demns one. Moreover, in the company of those who who has not penetrated even individually into the region think, your protégé may begin to think for himself, and

of clear ideas. To him, the verities of art are but things the battle will be won. Whatever your specialty happen to be, you are called upon to teach the use of hrains. Let the learner once dom can and more seldom does. We must supply him master this science of sciences, and he will in great with the proper environment. But bow? And what is measure be able to direct his own going in the way. The world-famous composers, instrumentalists, and vocal-To begin with the second question, it is certainly not ista are not mere granasts with the throat, the hand, or the home. Faithful practice is not without praise save the pear. They are the pears of the men of sclene, at the fireside. It is absolutely essential that a pupil letters, and polity; the brain-brothers of Bellamy, Kip be removed, for a time at least, from those who knew ling, and Tesla. Whenever an exception is found, the last line at least, from those who knew ling, and Tesla. him as a child. Unless they lose sight of him for a great teacher will be found at its elbow. The lack-brain great teacher will be found at its elbow. The lack-brain virtuoso is a mere tool in the hands of another. A bot ching, who gives expect nor acknowledge anything virtuose is a units used to wire the may be those who have following an ever far from her Mr. Bows, a Trilby following the many firms of th tisses without breaking with their birth-place, but they magnetized by a Svengall, a senseless voice, or bandle of magnetized by a s fingers, or a name. The medium through which a hidden master chooses or is forced to speak. You can not hope are none of my acquaintance. The successful musician to make your pupils fit companions for the latter or intelis the one who has been torn up by the roots, so to ligent interpreters of his works without the aid of an speak, and transplanted in a strange town. The weekly environment in sympathy with their ideal. bour or half-hour with the teacher was hut one of the things which worked to broaden and develop bis intelli-

ENCORES.

THERE is a good deal of complaint nowadays about the indiscriminate use of the encore, says an exchange. Not to note my own opinion, because the instruction

Not to gnote my own opinion, because the instruction

It is generally supposed that encores are not understood

It is generally supposed that encores are not understood. hy those who make use of them, nor appreciated by those whom they are intended to compliment. This might brought in contact with others struggling for art's sake, reasonably be so. The artist usually executes as many and gette traction. gree a laste of life among strangers, which is the life of the world, and what our pupils need is not so much must be reserved. The strain is materally great and the tenundertake. The strain is naturally great and the tent throughout his made a career an artist in the broadest than being the lessons as life-lessons. Those whose privilege stem high, and he is unmeredfully resulted, time after throughout his made all career an artist in the broadest than being the control of the more than the lessons are life-lessons. it has been to study nuder masters indubitably great
time, when he ought to be quietly resting. Surely, less sense of the word.

Artistic ability is
will bear me. the sear me witness that the impression which survives persistent applians would please an symmetries and his perception. An artisfs shilling the measured by the sale in after years is not of precepts relating to technic and out taxing to so great an extent his pattence and his perception. An artisfs shilling the measured by the sale with which he can perceive and analyze and ultimately with which he can perceive and analyze and ultimately single preception. interpretation. The personality with which we were power of endurance.

INDIVIDUALITY IN ART.

BY HENRY HOLLEN

"THE determinant and essential constituent of art is by a well known musical critic, however reasonable it may seem at first sight, must, on subsequent deliberation, be considerably restricted, if not repudiated altoand enjoyment of the masses. The work of the artist is to interpret, not to create. If this be the case, the socalled subjective artist is really not an artist at all, and he who prefers to make a composition what he thinks it ought to be, and who insists on dispensing here and there an idea of his own, is certainly lacking in artistic requisites. "The first condition for being an artist is," said Felix Mendelssohn-Bartholdy, "respect for and acknowledgment of the great—and submission to it." He is an artist who forgets his own personality in the performance of another's creation and sinks his own individuality in the ideas and purpose of the composer. His dominant will follow you. Concerts given in the same field yield purpose is to exalt the creator, not to glorify himself by this thought hy saying that "the spirit of the artist is oue of self-abuegation, of devotion to ideal aims." To he sure, there occur instances of amhignous passages in the works of certain composers, under which circumstances a capable artist may exercise some liberty, but in these cases only has the artist a right to call his individuality into play. We do not attend Paderewski's recital to hear his version of Kreisleriana, Op. 16. It is Schumann's version that we seek. Neither do we call upon Rosenthal to revise Chopin's Sonata in D flat minor. The unaltered and unabridged sentiments of the composer are the ends to be sought after, and in just so far as one is able to search out in the labyrinth of another's creation and faithfully reveal to the public the ideas which it contains is he a true artist.

If an artist possesses original ideas, let him embody them in a work of his own, but let him not intermingle with them inspirations from the minds of Beethoven and Mozart. There are ample means of glorifying one's self. Our greatest artists have produced compositions which displayed to advantage their various accomplishments. Many of them have been the means of proving that they were able to create as well as to execute. Gottschalk possessed a delicate touch and a wonderful technic. He was renowned for his brilliancy of execution. To emphasize these qualities he composed a number of charming and original pieces In the performance of his "Last Hope" he impressed his andiences with his grace; and in the rendition of his "Mnrmures Aolians" he astonnded them with his trill in octaves in the cadenza. Ail his pieces-among them "Tremolo Etude," "Marche de Nuit," "Pasquinade," "La Gallina," aud "Ojos Criolios"—served the same purpose, to display his skill. It is well to note that Gottschalk not only played his own compositions, but he played with great force the works of others, especially Bach. It is true, however, that he excelled in the performance of his own creations, and for this reason "people wanted to hear Gottschalk play Gottschalk."

Thalberg embodied many original and noble senti ments in his compositions in such a manner as to display his wonderful power as a virtuoso, and Paderewski owes much of his success to the performance of his own com-

Von Bulow was a true Interpretative artist. When he played Beethoven he strove to forget von Billow. When he played one of Chopin's creations von Bülow went into ohlivion and Chopin was exalted. Never did be intrude his personality upon the genius of Schnmann or Bach. Never did he glorify himself by consiguing the composer to the background. Never did he lose sight of

bring ont or communicate his perceptions. His perceptive faculty and executive faculty are distinct. One can not be overshadowed by the other without detriment to the whole. To be able to analyze a composition is no less important than to execute it, for one is dependent on the other. One can not describe that which he does not see, and one can not interpret that which be does not feel. It would be folly for a painter to attempt to reproduce on canvas the grandenr of Niagara Falls or the out of ten, at least for a great portion of their lifetime, awful sublimity of the Alps without having seen them. It would be less difficult for a hlind man to portray nature in ber different aspects than for an "artist," without the faculty of perception, to bring out noble ideas in a musical creation. "If you wish to touch the feelings of others by means of mnsic, your heart must first bave been tonched by its gentle power. If you wisb to express consolation or sympathy, you must have suf- in the long run. fered. If you wish to start a tear, you yourself must have wept. If you wish hy your music to raise others to heaven, you must yourself have been there by faith.

You can not impart what you yourself do not possess." The perceptive faculty is purely intellectual and constitutes the emotional side of a musiciau. The power to grasp the essentials, to search ont inspirations even though they be located in a maze of difficulties, the ability to discern between the good and the commonplace, lies within the scope of the perceptive faculty of an artist. It implies analytical discrimination, the power to fathom the passionate and the dramatic, and yet with equal power to follow the composer to flights and digressions in the lighter vein. This faculty enables its possessor to grapple with the heaviest : to enjoy with equal measure ideas from Beethoven's Sonata in C-sharp opens up a studio and teaches; the traveling concert minor or the capricious whims of Mendelssobn in the "Songs Without Words." The executive faculty is, of pany disbanding after a rnn of bad lnck, settles down what the fundamental faculty dictates.

perceptive and executive faculties, faithfully interprete loses no time in getting some pupils as a back-log for his the creations of another, it is evident that the personage known as the subjective "artist" is not an artist at all, but must rather be designated as a virtnoso. Such was Rnhinstein. "As an interpreter of the masters, Rnbinstein is somewhat erratic, seeming to treat the piece in hand as if it were an improvisation, and often paying small respect to the composer's intentions. His interpretations also vary with bis mood." Such is Fillmore's criticism, written at the time when Rubinstein was amusements, so that it is impossible for many organizaastonishing the world with bis wonderful technic and flery grace. He contrasted widely with von Bulow, whose technic was fully his equal, but in whom the perceptive faculty was the dominant phase. Intelligent rendition and faitbful interpretation made von Billow the great artist that he was. Liszt, like Rnhinstein, was a consummate virtuoso. His object was to astonish. With his brilliant pyrotechnics, the use of double trills, reached the rauk he sought for-the Paganini of the or a short concert tour each year. pianoforte. Whatever be played, he stamped the name of Liszt upon it, and whatever he undertook to interpret longer if he is not willing to teach, for it is practically was saturated with the personality of Liszt,

which does not overlap that of the artist. They are distinct. We would honor von Bülow, yet, in so doing, Unfortunately, too little attention is given to the art of we must not underestimate Rubinstein. One was no less teaching in our conservatories and colleges. Everything a genius than the other. Both possessed a common purpose, but their means of attaining it were widely differ. all—bow to teach. In ordinary school branches we have ent. One ignored bimself in the interpretation of a normal schools in which young prospective teachers are master's thought and humbled himself in the endeavor given the opportunity of learning how to teach before they to present the creator's version of the work in hand. The take regular positions. Thereshould be a provision with

to paint a little, to sing a little, to dance a little, and to obliged to go into the world, secure a list of victims, and quote passages from the latest popular books. As a mat- learn experience from operating on them ter of fact, culture means nothing of the kind. Culture

THE ETUDE

TEACHING A NECESSITY

BY ROBERT BRAINE.

Too many music students steadily refuse to give any attention to learning the art of teaching, on the grounds that "they never expect to teach." The fact is, that teaching is the principal occupation of nine musicians and the only means hy which they can earn their living. Therefore, they should learn to teach well.

Many of our young musicians studying for the operatic stage, for positions in the orchestra, for organists' positions, or for the concert stage as soloists, look with elegant scorn on the idea that they shall ever be obliged to teach, and yet very few musicians are able to escape it

To make a good livelihood on the concert or operatic stage as an organist or as a member of a first class orchestra is reserved for a favored few; and even they are enabled, as a rule, to bold their own amid the fierce competition of the constantly increasing host of talented young musicians and vocalists constantly forging to the front only for a comparatively short time. Look over the ranks of our orchestras, our opera singers, and onr leading instrumental concert soloists and vocalists and see how few gray heads there are. Where are the rest? They bave fallen by the wayside, so far as continuous public performances are concerned, and are teaching or else making their livings in other walks of life.

The operatic soprano or tenor no longer able to cope with the fresh young voices of an on-coming generation soloist, after losing many months' salary from bis comcourse, merely mechanical, and consists in executing in a good city and hunts up a class of pupils; the orchestra musician, after discovering what a precarions living Now, since the artist is he who, by the exercise of his is to be made from depending on chance engagements,

The reason of this is that teaching, whatever its other short comings may be, offers a steady income to any doubt if there is any trade so full of tricks as that of music mnsician who faithfully follows it; whereas there is no teaching. If you would scale the great musical Parnasus than that in connection with operatic and concert work. This is largely caused by the fickleness of the public taste, which ever demands something new in the way of tions to continue to enjoy the favor of the public for difficulties of time and technic, so that a beginner office long at a time. One can count ou the fingers of one as difficult a problem for him to teach as if he had never band the number of concert companies in this country which are able to get through one year without disband-

hle talent, are able to make a comfortable living from concert engagements alone in the United States. The teacher builds the foundation carefully first,—instead of arpeggios and rnns, he well accomplished it. He dazzled rest have to be content with teaching alone, or with the world by a display of wonderful force, and thus teaching anpplemented with a few concert engagements,

No music student should continue his studies a day certain that he will bave to, at least some time during The virtnoso occupies a unique position, a position his life. He should look the matter squarely in the face, other made his personality prominent, and stamped interthe same object in view in every conservatory of music or college. Young lawyers have most courts, young physicians have hospital practice, and young soldiers It is quite a mistake to think that "culture" means from actual experience; but the young music teacher is

I have long thought that a department in our leading to make a unpury or, a measurement of the state of the st

the lot of a human being, simply because they do not know how to teach. I have seen teachers fret and fune and work themselves into a horribly nervons condition in teaching a few pupils, because they were trying to teach the papils music which was entirely unsuitable to their capacity, or because the pupil was not technically capable of coping with its difficulties. Producing a good papel in music is almost exactly like manufacturing some complicated piece of machinery—a watch, for instance; one must know exactly bow to set about it. He must know what to do first, and what to do next, and what to do next, and next, and next, nntil the watch is turned out finished and glittering, to keep perfect time until it is worn out. Now, fortunately for the public who carry watches, there are great factories in which naskilled young men and women are taken in and started at the beginning and taught exactly the steps to be taken to make a watch. As yet, however, there seems to be no place where young musicians can he taught exactly how to produce a first-class music pupil. All the efforts of our music schools are directed toward bringing the music pupil bimself up to a certain standard of proficiency, The extremely talented pupil, who seems to learn everything by intuition, never dreams of the skill which his teacher brings to bear on a dull pupil. If he could be present during some of these lessons which the teacher gives to backward pupils, he would succeed much better when he gets into active musical life and has backward pupils of his own to teach. The trouble is that young sic teachers bave no other school to learn teaching but the hard school of experience, and they waste many valuable years in learning to impart the knowledge which they possess.

A teacher of music must not only know how to sprmount all the difficulties himself, but he must know the best methods by which others can surmount them. One teacher will utterly fail in giving a pupil the idea of how to set about conquering a certain technical difficulty, while another teacher of large experience will show him bow to practice it so that he will get it with hardly a you must have a guide who has been taking large parties up its cliffs for years, and who knows every little foothold by which one may reach its beights.

A student who has been studying music for ten years been one himself

If one knows every step which should be pursued in Only a few musicians, and those of the bighest possiwhich one would think it was, to judge by the complaints starting on the roof and working downward in producing bis musical house, -it is not more wearing or brain-fagging than any other of the professions, provided one does not teach too many hours of the day. If teachers will only teach their pupils to think for themselves, and will only teach them the principles of music, instead of simply giving them so many pieces to play at church sociables, the work would not be so difficult.

Why would it not be a good plan for musical schools and colleges, as well as private teachers, to set agart a certain time for the instruction of pupils in the art of teaching. Pupils could be procured in any number from the maks of those who are too poor to take lessons. These pupils could be tanght by members of the normal chass, in rotation, under the direction of one of the best leads, in rotation, under the direction of one of the best. class, in rotation, under the direction of one or the teachers in the institution, be pointing out the best way of instructing the pupil. Pupils of different grades, from beginners to the most advanced, could be instructed in beginners to the most advanced, could be instructed to the presence of the class by the members and by the teacher, and in this way the prospective teachers would gain an admirable insight into the principles, and would save themselves years of bongling, in which they would have to find out all the methods of successful instruction

means mastery over self, pollieness, charity, fairness, good temper, and good conduct. Culture is not a thing to make a display of; it is something to use so modestly that people do not discover all at once that yon have it.

Nº 2556

ALBUM LEAF.

Revised and fingered by William Benbow.

HERRMANN SCHOLTZ.







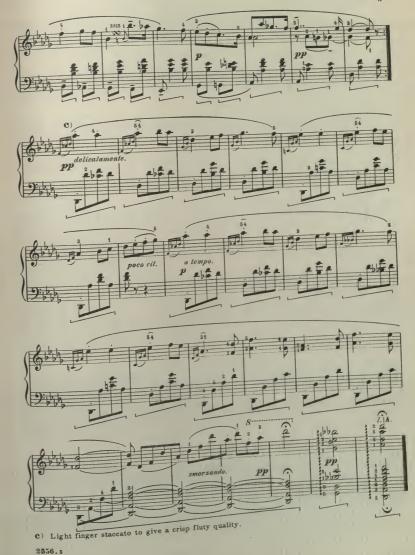
a) This Composition is a neat setting of three pearls, which you will meet everywhere. The cluster of three repeated notes, especially the third note, should be given with a lingering intensity

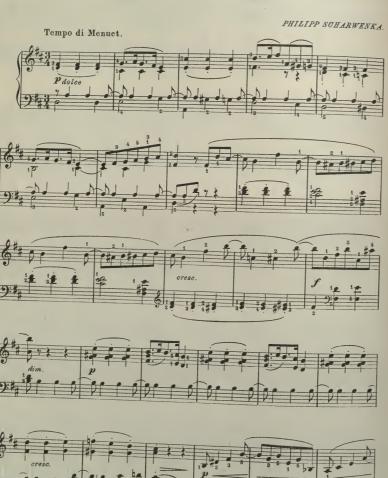
 $|m{b}\rangle$ Just enough pressur emphasis on G flat to hold and blend softly into F of the last measure.

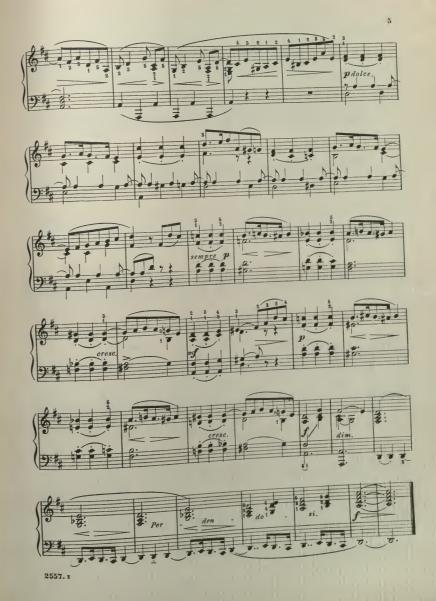
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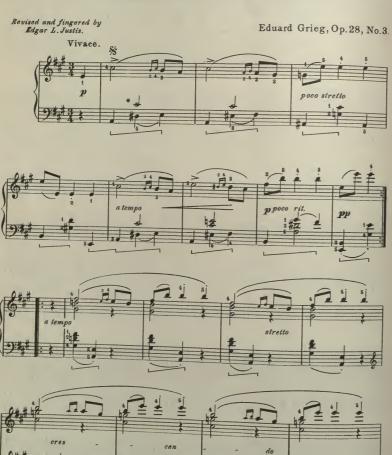




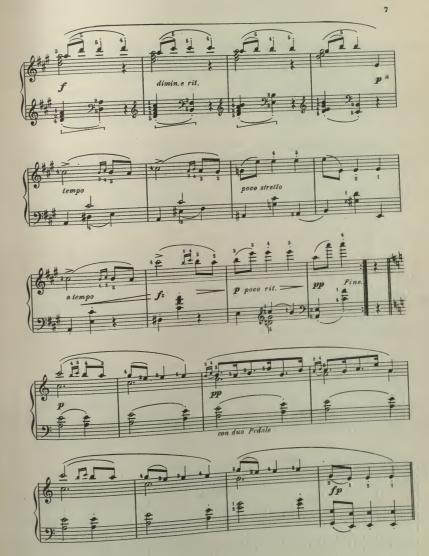




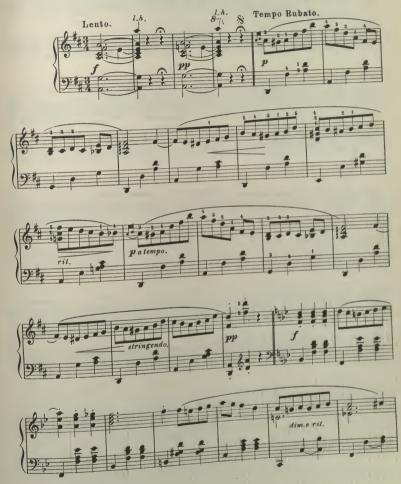




• Make the chromatic progression in the Bass discreetly prominent. Copyright, 1898, by Theo. Presser. 4



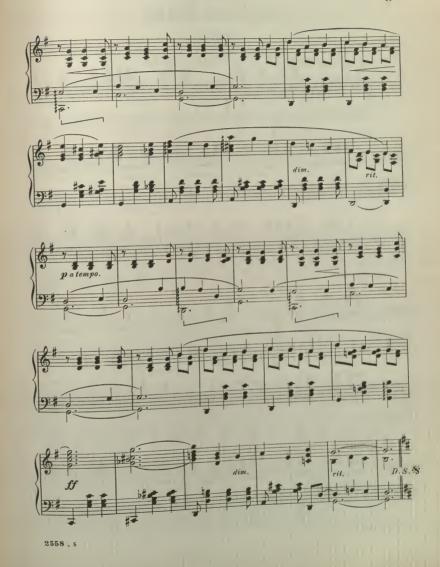
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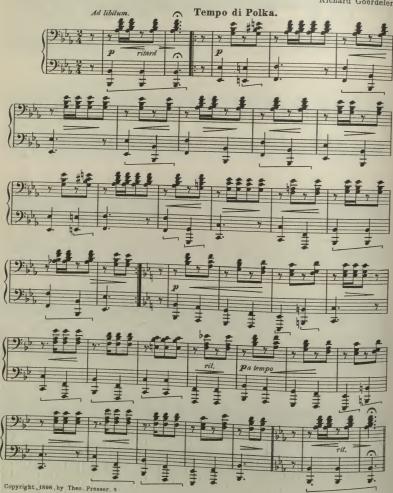


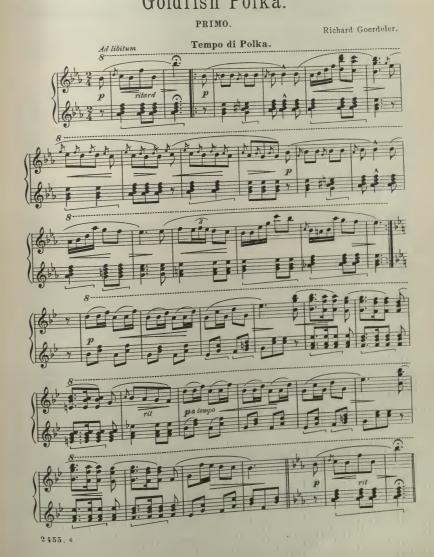


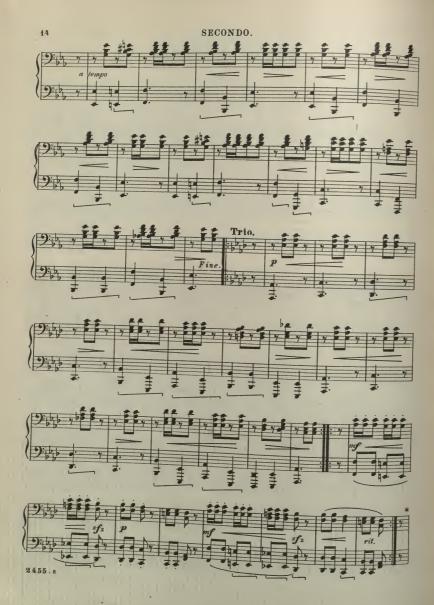


SECONDO.

Richard Goerdeler.





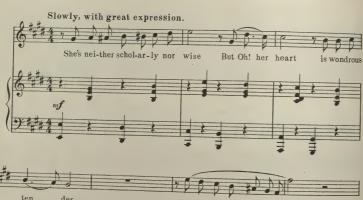


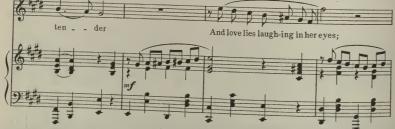


My Sweetheart.

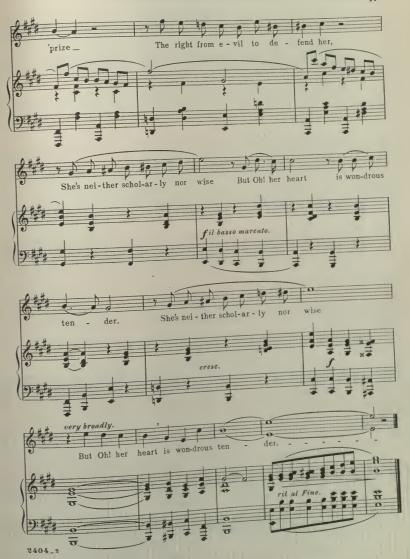
Poem by Griffith Alexander.

Music by Nicholas Douty.









All through the Night.

Welsh Air-Ar Hyd y Nos.

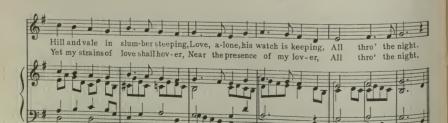
Words by Harold Boulton.

Arr. by W. J. Baltzell.

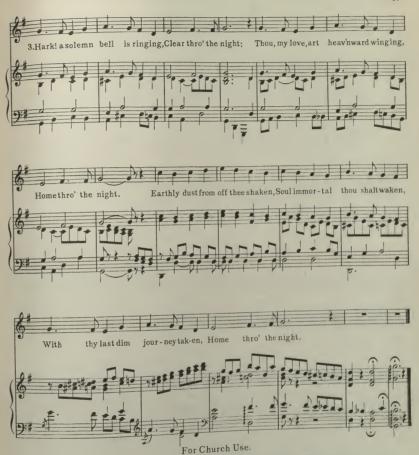








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God, That Madest Earth and Heaven.

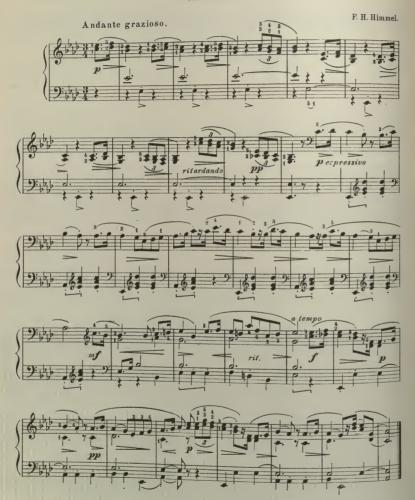
- God, that madest earth and heaven, Darkness and light;
 Who the day for toil has given, For rest the night.
 May Thine angel-guards defend us, Slumber sweet Thy mercy send us, Holy dreams, and hopes attend us, All through the night.
- 2. Guard us waking, guard us sleeping,
 And when we die,
 May we in Thy mighty keeping,
 All peaceful lie:
 When the last dread call shall wake us,
 Do not Thou, our God, forsake us.
 But to reign in glory take us
 With Thee on high.

 R. Meber & R. Whateley.

2559 - 2

German Air.

An Alexis.



A PRESENT AND ABIDING DUTY FOR THE In three directions effort may be made: MUSIC TEACHER.

RY E. B. STORY.

ONE of the most valuable papers read at the meeting of the Music Teachers' National Association in Philadelphia, 1889, made this important suggestion: that instead of training another generation of mediocre players it would be better to develop in young and old the art of listening; for, on the one hand, the artist does his best work only when his public is sympathetically receptive as well as critical, and, on the other hand, the individual hearer needs to know how to hear as well as

held in higher repute, the professional players and others are playing or singing. teachers would be more honestly honored as henefactors to humanity, and all music lovers would find more thorough and permanent enjoyment.

MUSICAL ATMOSPHERE.

in Germany rather than here, and have deplored the necessity for our talented youth of seeking such an important factor in education on European shores.

of the people toward musicasan art. Take, for example, few reforms, causing the people to understand that You and I, eternally ringing in your ears to a waitz the conduct of the audience

keeper, whose critical eye allows no feminine hat or bonnet (except it he of the most inconspicnous type) to pass him; who even forbids any ordinary wrap. Consequence one: each auditor has the proper privilege to he also au eye witness of the stage. As soon as the lights are turned low and the mnsic hegius general conversation immediately ceases; and if perchance any careless individual continues for a few sentences longer, at once from the rows of music students who occupy the standing-places in the rear there comes a low and peremptory hiss which shames the thoughtless one into silence. Consequence two: every auditor has his full privilege of hearing every shade of ntterance from voice or instrument.

THE CONCERT ROOM.

Take, again, the conduct of the andieuce in the concert room. If the program is one of light music in s garden or hall where eating, drinking, and smoking are allowable accessory pleasures, there may he found somewhat of inattention; but whenever a piece of real music is begun there is earnest attention, sileuce and sympathy. In the better concerts, as in the opera, there is the same regard for others' rights of hearing and seeing, the same receptiveness to all musical impressions, the same spirit of devotion, the same fellow-feeling permeating the room.

THE SANCTUARY

Or take, once more, the appearance of the people in church. Martin Luther and Schastian Bach are still the mightiest factors in the present condition of German preeminence in music; the one through his shrewd turning (so many years ago) of the people's song into religions uses, and the consequent outgrowth of the chorale with its later development of motet and oratorio; the other through his matchless skill in all contrapuntal works, vocal or instrumental. Any generation singing and hearing such dignified and honest music from childhood on must needs be appreciative of it, and the better qualified, therefore, to understand and enjoy all that is true and heautiful.

In a word, mnsic, whether in church, concert, or opera, seems to be for the German people a part of their religion, to be treated as devoutly as any other part of their truest and deepest feelings.

It is unnecessary to ask, Is this the condition among our peopie? Rather let us ask, Can our deplorable coudition be improved?

this country to help on this reformation already in

I .- IN THE HOME. Here the pupil has his principal uses of music-prac-

tice and pastime Without changing his conrse of study, the thoughtful teacher may find many opportunities to drop heipful hints into the pupil's mind; hints concerning the value of houest practice-honest because it is right; coucern-

ing the worth of music as a means of truest and broadest culture: concerning high ideals in music, in compositions and performance; concerning the importance of -all increasing the comprehension of the one study in hand; concerning, also, the part that good breeding deto receive.

Inder improved conditions the art of music would he mands in causing attention, or at least silence, when

II -IN THE CHURCH.

Here many a teacher frequently has a large field of become popular. usefulness, as also in the Sunday-school; in the latter he may strive to lead the pupils to realize that in song Month after month for many years American writers there is a truthful expression of heart sentiments, and have acknowledged that the "musical atmosphere" is that a proper derotional mood is an uccessary in song as in These effects of nature are introduced much in the same prayer. If that is received as good seed into good ground, way as limelight in a theater, to illuminate the artist on it will show in church in reverent attention to the

whatever is inappropriate during the prayer is likewise refrain. The aun never shines in these songs. They are inappropriate during the authem or the congregational always set "in the flickering firelight" "when the At the entrance to the anditorium stands the door- singing. This may require an elevation of the teacher's ideals concerning the proper use of church music and the hush of the twilight." Do we not long for a blaze of proper kind of music for church : if so, he must willingly annulight to brighten these dark corners !-- a thunderraise his own standard of taste, perhaps also of conduct, before expecting the people to follow.

III .- IN THE CONCERT.

Here the public has its rights of enjoyment as well as the student his chance for improvement or the teacher his inspiration.

The student may be given preliminary suggestions as to how to listen; what to expect in form, style, harmonic effects, orchestration, and the like; so that with alert attention he may receive more than a stirring of evanescent emotions. A compact may be made between teacher and pupils to aid that most praiseworthy reform in the andience-room—namely, the removal of towering hats, so that others near by may be gradually induced to extend the hiessing and hring joy to all; both teacher and pupils may agree to make no disturbance of the music by seeking or leaving their seats during its progress; both may extend smong their acquaintances the broad hint given by an older gentleman to one near his side, who had been talkative during the music, and who asked, "Do you ever listen with your eyes shut?" The answer of the senior, "Do you ever try to listen with your month shut?" is one that might be spread far and wide until people everywhere understand that common courtesy (to say nothing of Christian privilege) demands that silence should possess each anditor.

SPREAD OF TRUER CULTURE.

With the increasing regard for real music as a means of highest education (witness the large number of leading colleges that place music conress in their carrieulum, courses that count toward the final attainment of a degree) the educated youth of the land will soon be greatly infinencing public sentiment and practice. Public-school music teaching, now so largely on a logical and true classe, an proposale, and the best in music. Able read would be found to the heart and affections of men." and true basis, is preparing another generation for critics ou the metropolitan press are sending into remote villages ever a better knowledge of compositions remote village ever a better knowledge or composition and of interpretations. Music periodicials, weekly and mosthly, are pessitently endeavoring to elevate the mosthly, are pessitently endeavoring to elevate the standards of teste and of testellage. Many other influent and and the standards of teste and of testellage. Many other influences are also a twork; so that wenny condicionally expert that the early part of the next century will witness the that the early part of the next century will witness the standards of the standa that the early part of the next century will witness the development of a musical atmosphere as true, inspiring, is the present and abiding duty of the music teachers of this country. It is the present and abiding duty of the music teachers of this country. music will have its rightful place in the respect and affection of the American people.

RHYTHM THE BASIS OF MELODY.

WHAT is it that causes a song to become popular? Of course you wiil say a good melody-a "catchy" air. Yes, but what gives an air that essential qualification-"catchiness"? It is rhythm. Rhythm forms the basis of all melody. The simpler the rhythm of a song, the more chance it has for popularity. Take a song, for instance, like Pinsnti's "Queen of the Earth," The refrain of this contains-first two phrases identical in rhythm, and then a simple phrase containing one long note followed by triplets is repeated over and over again associated studies .- history, harmony, form, and others, to the end. Another popular song known as "Say An Revoir hat not Good by," is a repetition of one rhythmical phrase from beginning to end. This is also the case in that music-hall atrocity, "Sweet Rosy O'Grady." An examination of these melodies will be sufficient to demonstrate the reason why songa and dance music

Onr modern songs have too little nature in them. The only elements introduced, as a general rule, are moonbeams, starlight, and winds that blow from the south. the stage. Go into any music shop and look through the parcel of "new music" specialty laid out for your If the teacher happens to be organist or choir-master benefit. What will you find? You will find that the combined: but promittent among them is the attitude he may, in connection with the minister, quietly work a songs are continually harping on one arring—I and You. lights are low," "when darkness deepens," or "in the songs are positively silly; others are ambiguous."-HABOLD R. WHITE, in "Music Trade Review.

GLADSTONE'S INTEREST IN MUSIC.

In addition to his superh qualities as statesman, orator, and scholar, Gisdstone will be remembered by musicians for his love of the art and his frequent utterances npon singing and ontdoor music. He once stated before an assembly of country folk that at one time he thought the musical faculty was only possessed by the few, but experience had taught him that it had been only denied to the few, and that almost every man, woman, and child could learn to sing. (Fladstone was nudeniably fond of music, though his tastes were catio-He had a magnificent speaking voice, as we all know, and it is said that his singing voice was cultivated and delightful. Gladstone's interest in music remained to the end of life, and its enjoyment was a continual sfternoon recreation. His observation on the might of music deserves to be remembered. He said :

"They who think music ranks amongst the trifles of existence are in gross error; because from the beginning of the world down to the present time it has been one of the most forcible instruments both for training, for aronsing, and for governing the mind of man. There was a time when letters and civilization had but begun to dawn upon the world. In that day music was not nnknown; on the contrary, it was so far from being a mere servant and handmaid of common and light amuse ment that the great and noble art of poetry was essen tially wedded to that of music, so that there was no poet who was not a musician; there was no verse spoken in the early ages of the world but that music was adapted as its vehicle, showing thereby the universal conscious ness that in that way the straightest and most effectual

-It may with truth be said that a poet's work consists express by music is the task of the composer

THE ETUDE

THE PRIZE MEDAL SYSTEM.

BY E. A. SMITH

Tuepe is much to commend in the prize medal system. and something to condemu. No tree produces, each one the perfect apple, and no system is without its faults; but in a trial of two years such good results have been obtained that the prize medal system will be continued for an indefinite period among my pupils, and it may be of interest to know just how the final test examinations are conducted.

The pupils who are to play draw lots, and are known hy number only, so that the three judges, who sit in an adjoining room or are concealed by a screen from the player, do not know who is playing. They then mark upon the following points-accuracy, time-memory, and interpretation, the scale being that of one hundred, It being too much for each of the indges to mark upon all of these points, they are requested to divide them as follows: One to mark upou time, one upon accuracy, etc., and all mark upon interpretation,-this heing one of the most Important points to be considered.

The teacher marks upon the following points, which extend over the entire year's work, viz., "general progress" and "technical work,"-this latter covering the scales arpeggio, and finger exercises etc. Of this progress for the year no one can judge so well as the teacher, and this marking should he done before the contest in order that the utmost fairness shall prevail.

These medals should be given for various grades, or two or more grades can be classed together. A medal for "general excellence" can be given, and one for the "best program," so as to arouse and stimulate the energies in different directions and to reach better the various elements composing a class. The successful contestants should then give a program and invite their friends or the general public to attend. If these medals are contributed by leading citizens, all the more zest will be given. The name of the one contributing the medal should he engraved upon it, the purpose for which it is given, the year, and the name of the person securing it. All this can be done upon a very small surface, and medals in silver or gold can be obtained at the cost of a few dollars. The following results have

Greater interest, better work, more careful attention. and a valuable experience arise from a test of this kind; a mental discipline, as it were. Whatever furnishes a healthful stimulus to the mind is good in its general results. But try the system for yourself.

TWO SCHOOLS OF ORGAN PLAYING.

ORGAN playing may be divided generally into two schools. In one the organ is treated as an orchestra. the production of orchestral effects being sought, while the other holds that the organ has so noble a tone quality and so many resources of its own that it used not servilely imitate the orchestra. I helong to the latter school. Berlioz said : "The organ is Pope ; the orchestra, Emperor." In other words, each is supreme in its

I am ntterly opposed to the playing of orchestral works on the organ. The rendition of orchestral pieces on it, in an attempt to reproduce the orchestral color of the original scoring, is, to my mind, deplorable enough,

As hetween orchestra and organ, each has its great qualities and its faults. The organ has a certain solidity of resonance, while the orchestra's resonance is restless, feverish. The organ holds, sustains. On the other hand, one of the great faults of the organ is its lack of attack, or slowness of response. Here I may refer to a fault in technic which is often found. Many organists think it wise not to press down the key too quickly or too far. I think, on the contrary, that the full pressure as large would be better. Public recitals by the students of the finger should be made at once, and the key held are held in a church. down solidly until released .- Alexandre Guilmant,

-Little ideas and big successes never go together.

THIS question is one of interest to teachers and pupils, and with the idea of securing material on the subject THE ETUDE solicited contributions from a unmber of well-known teachers. Replies were published in THE

ETUDE for April, May, June, and July, with illustra-

From MISS ELIZABETH WESTGATE.

NEITHER for a music studio nor for any other room do I advocate a carpet completely covering the floor and nailed upon it. A polished floor seems better, with a rng of good proportions, leaving the piane mostly, if not entirely, upon the uncarpeted space. And in the studio, as in every other room, good taste and the use to which the room is to be put should determine everything. I send a photograph of my studio showing the north end of the room; and while it is not yet a complete fulfilment of my ideal, a description is added.

The piano is a parlor-grand, the case having been made especially to be as little ornate as possible. It stands mostly upon the uncarpeted floor

HOW TO MAKE MUSIC STUDIOS ATTRACTIVE. acquainted, and are not abashed when playing before each other.

For the rest, let us have some flowers in a bowl (always possible in California); a blazing wood fire upon brass audirous in the cool winter days; the sun shut out and the light let in in summer; and thenenthusiasm for the work in hand, so that any studia no matter how unideal, may be a pleasant place.

From HANS SCHNEIDER.

I SHOULD recommend the most artistic finish for a studio. The musician should, above all, be a man of artistic temperament.

I do not think a studio should have a home-like anpearance, but should impress itself upon the pupil's mind (especially the younger ones) as something beautiful, something above the common and everyday appearance, just as art itself is a going beyond nature, above the common. The tasteful arrangement of a studio onght to be the reflector of the tenaut's taste in music.

Music is of all the arts the most symbolic and mystic and dark colors, heavy effects, with a leaning toward the oriental taste, are to me the most effectual in producing that dreamy, mystic, and romantic feeling which is the



STUDIO OF MISS ELIZABETH WESTGATE

The curtains at the windows are of a plain net, as very life of all poetic music. I inclose a picture of my thin as possible. There are no portieres at the wide studio, which is arranged with that idea in view. The opening hetween the studio and library. The pictures wainscoting and all the woodwork is dark green, while onsist mainly of musical subjects.

room. There are some bowls and jars for holding a very charming effect. My two other rooms are differflowers, and plenty of candlesticks (for ou some occasions we like the half-light which a dozen candles give). and my library and office in light terra-cotta. The tone of the room-walls, floor, etc.-is sage-green, with a touch of daffodil-yellow in the cushious of the

Close to the piano, and built under the north window, is a set of book-shelves, containing all the useful books ou music which I can find. These authorities may he

I use a long beuch, considering the revolving stool an

Fifty guests are frequently present here at a pupils' musicale, the studio and library being used and the chairs placed as in a concert-hall. But a studio twice

As this is a small city of 20,000 inhabitants, a studio in the home seems best.

A shut-off room for waiting pupils has not been found

the paper above is maroou. The ceiling is tinted a light There is not, strictly speaking, an ornament in the yellow, and the colors hlend harmoniously and product

The piano, of course, should be placed where it will ohtain the hest light. The round, modern, wiggley plane-stool is undoubtedly the most foolish, and, besides that, the most cruel invention for the torture of piano players, and should not be tolerated.

The studio should have a reception room, for m ous; and I prefer to have still a third room, for design

reasons; and I prefer to have still a thrit 1000s.

A studio should seat about 100 pools alone seath better in a large room (especially ensemble, eight lands, etc.); it is more imposing, and gives a coher a chase, through frequent recitals and lectures, to create a mission of the control of away from home and its domestic and prossic influence— such as the rattling of dishes, the crying of a baby, or even the peaceful but little inspiring odors of the diner in preparetion.

in preparation.

The appearance of a studio will always be a true mir ror of the artistic quality of a teacher, and show whether with him, teaching is a business and theu art (?), or first necessary; for those whose lessons connect have become with him, teaching is a business and the art with business as an inevitable appendix

THE ETUDE Studio Experiences.

A PUPIL "SUB ROSA."

AIMÉE M. WOOD.

In all small communities an impression is prevalent that a teacher of music has uecessarily arrived at the very summit of knowledge, with positively nothing left to be acquired, the least intimation on the part of the supposed embodiment of musical erudition that such is not entirely the case having the effect of decidedly weakening the confidence of the public at large in the teacher's pedagogic ability. The following incident shows the strategic measures resorted to by a teacher to obtain useded lessous without the knowledge of her

I was occupied one evening with practice, after a day spent in teaching, when I was interrupted by a light rapping at the street eutrance of the music-room, the bell evidently either overlooked or ignored by the person visitor entered and began immediately a discussion

relative to a course of study, I became still more mystified. She wore a coat or long duster of gray linen and an odd head-gear, resembling a Quaker bonnet, which partly concealed her face. She wished a lesson at once, and before seating herself at the instrument paid for a full quarter in advance. My suggestion that she remove her head-covering was silently ignored.

I found her sadly deficient in fundamental principles, but eager for knowledge, and her questious in regard to the most minute details gave me the impression that she was thoroughly in earnest in her determination and desire for acquirement.

Upou the following week she came at the appointed time and regularly thereafter, always in the evening, according to her request, and not once during the term did she remove her strange head-gear or permit me more than a casual glimpse of her face.

A second term was added to the first and she made rapid

she performed very creditably. I saw her no more after the close of the last quarter, but one day, chancing to glance over the weekly paper issued in a nearhy village, I observed a notice of a concert to be given, and in the program appended saw the names of the compositions studied by my incognito pupil. Several of my papils, to whom I mentioned the event, seemed to know the young lady well as a popular teacher, and I found myself, on the eve of the recital, one of a party from our town in attendance at the concert in the village three miles distant. In the young woman daintily cooling who appeared upon the platform, I must, watter expenses to the open the platform of the platform of the platform of the control of th pupil, but the pieces, the touch, the manner and style of rendering, I recognized instantly.

I found that she had given me an assumed name, and that the reason for her disguise was simply a fear of losing the confidence of her friends and patrons should it become known that she considered herself in need of lessons. If somewhat amused by the girl's diplomacy, I respected her secret and kept my own counsel, appreREWARDS.

I HAD one pupil, a little boy, who was very bright, particularly in a mathematical way. I do n't think he cared so much for the music itself, but he was very clever. I had in my studio the invention of a friend of deal of time in various finger gymnastics and exercises, mine—a preparation of which to make hubbles. I used that his fingers might acquire the agility necessary to a to hold this ont as the reward for a good lesson, but the good performance of your coveted waltzes. usual trouble occurred—the pupils liked the reward hard for this little boy to devote his attention to 4 time, play the piece through. After he had played it a unmber of times, he said to me :

"Teacher, do u't you think this is enough?" "Why?" said I. "Oh, because it seems to me the playing lasts longer than the hubbles do."

TEACHING PUPILS TO COUNT.

The metronome is a good aid for helping pupils to learn to count, but if used too much the playing becomes meseeking aumittance. Closs opening one most a ugite of county must used not most are paying seconds as the playing is musical and quick to learn, but constitutionally opstood before me, most cariously attired, and as my chanical. So I tried another way. If in duet playing is musical and quick to learn, but constitutionally opor reading at sight I could not make a pupil count, I posed to exerting himself in any way. He never learns



STUDIO OF HANS SCHNEIDER.

mends sample tractical that the sample tractical that he could play be be instead pon bringing her own selections) which would count until my throat was dry, then suddenly tinkled cheerfully against the keys, that she could play be instead pon bringing her own selections) which would count until my throat was dry, then suddenly tinkled cheerfully against the keys, that she could play be instead play be instead to the property of the play be instead to the atop my part and make the pupil go on alone, which, if better if she left her jewelry at home. he had the bass, was not particularly interesting. It usually produced the desired effect.

PLAYING DANCE MUSIC.

H. L. TERTZEL.

Mrs. X., a worthy lady, comes into Prof. G.'s studio,

accompanied by her son, and says: "Now, Professor, I want my boy to get to play dance music, waltzes, etc., nicely, and please devote his time

If she but knew it, Mrs. X. puts herself in a ridiculous light, as would a patient who should go to a doctor, tell him the nature of the ailment, and prescribe what remedy the doctor should give to him.

would not go to dum, note. A me man a natural season of the season of th in order to enable your son to play dance music grace- aide?"

fully, and to be otherwise a good player, it might be necessary for him to work diligently for a time on what you might call dull music, to give him a soft and pleasaut touch in place of the wooden hammering which he at present employs. It might be necessary, supposing him to be deficient in technic, for him to spend a good

In short, do not, Mrs. X., try to tell the teacher what better than the lessons. One day it was particularly you do or do not want done. You know little or nothing about the subject. Tell him, "Here is my son. Teach so I let him hlow one bubble for each time he would him how to play the piano." The teacher can tell readily enough what the boy needs, and that he will give him, be it agility, ease of reading, tonch, or what not.

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"BRIGHT ENOUGH, ONLY LAZY."

SUSAN LLOYD BAILY.

a lesson, unless his mother sits beside the piano and watches him practice. One day after a miserable lesson when he asserted with much innocency that he had been working. I said to him, "Well, if you really practiced that piece, and still play it in that way, I don't believe you are bright." He gazed upon me serenely and replied, "Oh, yes, I'm bright enough, I'm only lazy, that's all."

SPEAKING of this child re minds me of a group of little girls, all close school friends, whom I enjoyed very much. The disturbing element here was one child whose colored nurse had said to her, "If you don't look ont, Helen will get ahead of you." From that minute the strings were out of tune. Finally, I discovered that I had been " partial" because I had passed unnoticed a dainty ring worn by one of the children, after pointing ont to one of the others, who came to her lessons with three fingers of each hand loaded, and nnnerous bangle bracelets that

INTEREST PTING OF LESSONS.

FRED A. FRANKLIN.

The writer once had the pleasure of receiving instruction from an old German teacher, now dead and forgotten, who lived and labored in an Ohio town, receiving but little credit for his faithful service ontside of his limited circle of Intimate friends and pupils. He was a queer old fellow, and hore a remarkable resemblance to Franz Liszt, which he enhanced by wearing his hair in the same square-cut fashion. He gave his lessons at the residences of his pupils, as was then the custom, and particularly objected to having any one else enter the room while a lesson was in progress. One day he was busily engaged in giving a lesson to a new pupil, whose mother, being nnaware of the teacher's poculiarities, entered the would not go to him, Mrs. X. He has a knowledge of room. Turning quietly to her he said, "Marlam, vill BY EDWARD BAXTER PERRY

VII. PARIS.

PARIS, the cultured and corrupt center of artificial civilization and brilliant intellectual superficiality, with its refined sensnousness, its polished brutality, its gay cynicism, yet with its keen appreciation of the sensu onsly heautiful, the elegant, and the dramatic, furnishes a strange soil for the pure and fragile flower of musical art, in which it can hardly he said to flourish healthfully, yet in which its development displays many interesting phenomena.

The musical life and interest, which in Germany are an integral part of national character, a substantial, fast color dyed in the wool, here in France are only a sort cluded from the treatment of the piano, find far freer of light silk overshot, glossing the surface of a rather and fuller expression through the medium of the violin,

Fancy, for instance, a city of 2,000,000 inhabitants, in which there is no such thing as a musical public; that after most of the piano work one hears here. is to say, a public which can be depended upon to snpport first-class concerts in the usual way by buying very best, and unstinted in measure. I have never heard on any conditions who is over eighteen years of age, tickets; where concerts are not advertised in the newspapers, but merely placarded in a few central places on in any one city. The Grand Opera sets the standard, flaming posters, like a circus in a country town. One with its unrivaled company of artists, which, in point hears, for example, by chauce that some famous artist is of strictly vocal material and training, has not its equal to play in Paris some time soon. No information con- in Enrope, though as regards interpretation and histricerning it is to be had from the newspapers. If you wish onic ability, they can hardly match some of the great to go, there is nothing for it but to take an omnibus to dramatic singers of Germany. Their voices, as a whole, the Place de l'Opera, and there to hunt on bulletin hoards and more especially their methods of using them, seem

The distances in Paris are tremendons, means of contraining are gathered together. veyance inadequate, incredibly inconvenient and ill-arranged, except the cabs, which are numerons and comparatively cheap. The best plan for the student is to Grand Opera Company, of which the de Reszké brothers locate, if possible, within walking distance of his chosen and Plancon were until quite recently members, and for teacher and near some omnibus line which will take him - which Calvé has been engaged for next season, which to the Grand Opera and the Opera Comique, and to congives four performances a week of grand opera in the

students at all limited in financial resources. A year in picked company, giving first-rate representations every Paris costs twice as much as in any German city, audone night, mostly of the lighter and more modern works, is not nearly so comfortable. The average table is meager, with such stars as de Lassan and her peers in the leadand, in spite of the French reputation for culinary skill, ing rôles. not of the best, except at a few of the high-priced restau
The student is thus furnished with an abundance of and even with these disadvantages, it is difficult to get of the vocal art. comfortable board and lodging for less than \$2.00 a In the way of vocal instruction, Paris offers a bewil-

anywhere else in Europe, and though the former are claiming to have the only true and reliable method, largely given away to secure an audience, one wasteshis all citing famous and successful singers as pupils who time night after night going on free tickets in the hope demonstrate their ability and the correctness of their of hearing something worth while, only to be disaptheories, many of them, indeed, claiming the same pointed, and has to pay two or three dollars for a chance artists as pupils,—all abusing each other as charlatans to hear the really interesting things, the quality of the or ignoramuses, and no two of them agreeing at any

I will say distinctly at the ontset that Paris is no place Amid all this confusion, one naturally turns to the I will say distinctly at the courses that each place for the plane student. The playing of even the leading Conservatoire, the National Conservatory of Music and French pianists is, almost without exception, clear-cut, Declaration, a long-established and highly esteemed Frence planness or ambies visible to the extreme, but institution, for safety and authority. This is the largest drearily cold and formal, lifeless and souliess, devoid of and oldest school of the kind in Northern Europe, either poetry or passion, and strangely enough, with all founded by the first National Convention, in the early enner poerly or person and the state of the Revolution. It is very compressive and digital dexterity, wholly lacking in real troublous days of the Revolution. It is very compressive the revolution of the revolu the sparse and again agreement that the machine state in its scope, far more sound and thorough than The arm and party of the school of pianism has, in my opinion, most Freuch establishments of the kind; has a large

used here, which dely every accompanies to provide a second series and in time must discourage all effort in that as Meyerbeer, Ambro, Ambroise, Thomas, and Golad. comes to a careful examination of them, and finds them selected, with their collateral studies, but to a change not on a par with any of the first- or even second-rate in- to compete for all the cash prizes, which, in some ferstruments of Germany and our own country.

tions, that the piano is the least popular of instruments with a considerable sum in his pocket, for use in travel in France. With the violin it stands much better. There or in making a professional start. Nothing more likeni are a number of fine violinists here, ranking high both or even manificent can be conceived, and the Fresch as soloists and teachers, and the Conservatoire numbers Government is entitled to great credit for maintainine best names of the time, among them that of Sarasate. means of musical culture, and, still more, for opening The artistic sentiment and fervor, which seem to be ex- its advantages to foreigners. cheap and coarse fabric, bright, fashionable, but hy no giving to the readings of the French virtuosi upon this that the conditions of admission are exceedingly rigor instrument a glow and piquancy invariably fascinating, and as refreshing as a spring of living water in the desert,

The vocal music heard here is, on the contrary, of the and the rear walls of the newspaper kiosk for a placard irreproachable. They all sing, which can rarely, if ever, be said where a number of German singers of German

fine himself to these factors of his musical education, not most magnificent opera house to the most magnificent attempting to do or hear much else while studying. audience in the world, there is the Opera Comique, The expense of living here is a serious obstacle to smaller and less pretentious, but with an excellent

rants, where the fahulous dinners, at several dollars the best models, not only in vocalization and artistic. apiece, are beyond the reach of the ordinary student. delivery, but of interpretation, in all the best ancient Rooms are dear, usually ill-furnished and ill-kept, as well and modern operas of the French and Italian schools, as hard to find. French honsekeepers, despite a certain and many of the German as well, even including Wagontside elegance, are not, in comparison to the German ner. The world's greatest singers are to be heard here "Hausfran" and the New England housewife, either frequently, either as members of the two companies very thorough or very cleanly. Most of the available referred to, or in guest rôles at the operas and in conrooms are from three to seven flights up, with no elevator; cert, for the French are proverhially lovers and patrons

day, with fire, lights, etc., all extra, except wine, which, dering choice of masters and methods, and it is a desstrange to say, is thrown in everywhere without charge. perately difficult matter to select wisely among them. Concert and opera tickets are much bigher here than Here are scores of eminent teachers, every one of them average run of concerts being much below that even in single point, while nearly all of them ruin more voices a year than they develop.

wanness results established elegance to recommend it. A good deal, no doubt, is due to the pianos members, at one time and another, most of the illustri.

or the student of composition, Berlin or Manich.

ADVANTAGES FOR MUSIC STUDENTS IN VA- used here, which defy every attempt at the production of our musicians of Paris, native and foreign, such name good tone, and in time minst developed and bard in quality, with a giving brilliancy to the list. It unmbers from 800 to 90 certain metallic usasl sound, which gives even the ten-students, and, in each of the eighty-four classes in derest passage a suggestion of a sneer. After all that we which these are divided, two places are open every year have heard of the Erard and Pleyel pianofortes, it is to foreigners, making a total of 168 foreign pupils at hardly possible to credit one's own senses, when one mitted, not only to free tuition in the special branches tunate instances, not only pay all the living expenses of It is not the least surprising, in view of these condiamong its gradnates in this department several of the for a century, through all its vicissitndes, such a potent

It is, however, needless to say that there are scores of applicants for every vacancy at the Conservatoire, and ous. The examinations are competitive, as in the Hochschule at Berlin, and only those securing the highest percentage are admitted. Moreover, no pupil, ustive or foreign, is received in the instrumental department twenty-three heing the limit in the vocal department. This restriction alone cuts out most of our American students, who rarely come ahroad to study before that age. But for a young singer, with a really exceptional voice, this is a splendid opportunity, if it can be secured, and is certainly worth the attempt, provided there is a fair chance or success. Better take the advice, not of enthusiastic friends, but of more than one professional expert, before making the venture.

If the Conservatoire should not prove feasible, there ice among a score of prominent private teach ers, price from ten to twenty francs a lesson of half an hour. Formerly, students who aspired to great things vocally went, as a matter of course, to Viardot or Ma indifference which render her lessons except to the two or three phenomenal voices in which

sbe happens to take a special interest.

The only remaining real representative of the old Garcia school in Paris is the veteran Professor Delle Sedie. He is npward of seventy, and noticeably failing in some ways, is accused by other teachers of being antiquated and narrow, and far from no to date especially in the matter of repertoire. But he is genial and conscientious, is never heard to abuse his contemporaries, or known to use underhand means to lure pupil om other teachers to himself; and whatever his merit or demerits otherwise, is said never to have I roice, in itself the highest recommendation. He has a superb record and a vast experience behind bim, and rom what I have been able to learn of his careful with his many pupils, he impresses me as the safest and most reliable, if not the most energetic, teacher of the lot for voice building, especially to be recommended to pupils with delicate voices or unstable health.

The most fashionable and aristocratic voice teacher at present in Paris is Trabadelo, whose studio is a marve of snmptuous elegance, adorned with palms, pic and statuary. A fine oil portrait of Emma Eames, in scribed "From your devoted pupil," is conspicuous hung, and visiting cards from various artistic and social notabilities are displayed upon the tables, with appel ently careless care. He has high prices, a large class, supposed to be occupied from early morning nutil latest night, but always manages to find time for the new-comers. He has many fine voices in his class, though whether this is the canse or the effect of his reputation s hard to say.

Professor Bouhy stands high, both in and out of the profession, and is certainly one of the hest teachers here for the classic style and coaching in operatic roles. He is in constant demand among many of the singers at the grand ones, and is is in constant demand among many of the singers are grand opera, and is himself a thorough artist, with brilliant public career behind him, but is rather grant forcing the voice. In his striving for dramatic with the offen crosses the safety-line. If one has robust voice with plenty of power, backed by a flat-disapplysinge, he is an excellent teacher, but not hereise. There are many other teachers here, of somewhat his contraction of the contract

elebrity, but the choice for the newcomer is always difficult, and in many cases erroneously made, and advice for the individual is well-nigh impossible.

would he always Berlin; for the vocalist, Milan, Florence, or Dresden; for the violinist, Berlin or Paris; and

THE DEVELOPMENT OF TASTE.

ANNA FARQUHAR

No two terms are more generally confused than "good lives.

taste" and "cultivated taste." aste for music, but he can never have a cultivated taste is an old language with a great many artificial, affected ust for must, the necessity of the "Musical Record," Mr. John until the perceptive faculties have been developed and styles, and sometimes the chief pleasures one gets out of Kantz adds a few thoughts to what has already been he has studied thoroughly those masterpieces of beauty knowing them is the mere sense of knowing." But said: which are conceded to bave established a standard. It is marvelous how what one fancies to be one's nat-

the best music performed by those who are capable of in that affected school, while the individual with native cheles and other great pianists of that day. Moschieles, leading less advanced minds into the true path toward good taste will not be able to find one gleam of inspirain his antobiography, referring to his studies with Weber, a preferred taste. This change comes gradually and tion owing to the mannerisms with which that gleam is says that the first year he played nothing but Bach, a percent and the student of any esthetic subject, clothed. The possession of highly cultivated taste is the second nothing but Mozart, and the third only Becand can only be fully realized by listening to or by play-sometimes a doubtful pleasure because the possessor thoren. ing over some composition that a year ago seemed to you acce you are inclined to think something must have been in this world of imperfections, whereas those very perThalberg, who for many years was the successful rival the matter with the performer or your edition that the fections are lessons to him. How could be know the of Linzt, and who possessed the most exquisite touch composition seems so dull, empty, or trivial; hnt gradu- good, were there no bad with which to contrast it? any your least your ideal has receded before you, and cultivated taste, loves flowers with almost a childish as many have thought. Then there was Friedrich Wieck, ally you will perceive that the change is in your own and yes, train to tell, it talls its set you are to be congruent passion. Lowling uses a some tools to be the time to the congruent passion. Lowling uses a some tools to be the time to the congruent passion. Lowling uses a some tools to be the time to the church, and only after failing to get laded, for that is a sign of growth. Did you ever leave hand, he said, one day, "I believe God gave us flowers was intended for the church, and only after failing to get med, for that is a sign of grownd. But you ever leave mand, declard, all the sign of the declard, all t with felight at the thought of picking up the threads of could not stand the shock of all the beanty there." A teach and study the piano, having, as he says, only retaste for the beantiful.

and worshipers of classical music! Bab! It is all put Sebumaun's great song, "Ich Grolle Nicht." Probably on! It is all a cultivated taste!"

Of course it is a cultivated taste, the result of loug years of growth toward the appreciation of the noblest and best, exactly as the student of literature outgrows first his love for children's stories, then Jules Verne and singers double the time in which you take it." other writers of adventure; then novels of the soaphubble school; then "Reveries of a Bachelor" (perborhood of literature's highest rung-just bow high he that those who have spent a lifetime in finding out what climbs is to be determined by his natural gifts and his the masters meant are authorities on that subject, to be ambition, the ambition that includes industry.

I once knew a girl who was fairly possessed with music, especially with its rhythm and lighter poetic or sensnous side. She was no great student in her childhood, but she went through the usual amount of necessary technical drudgery. Up to the time she was eighteen her ideals of musical perfection were the "Pilgrim's Chorns" from "Tannbäuser," Mendelssohn's "Spring nor a bad taste to begin with, you see. Up to this more readily than those less encovers as seen sown in time she had heard only two orchestral concerts, given good soll sproats more quickly than seed cast into rocky, way of all fiesh; the violit and the 'cello concerto will good soll sproats more quickly than seed cast into rocky, way of all fiesh; the violit and the 'cello concerto will good soll sproats more quickly than seed cast into rocky. by the Thomas Orchestra. A symphony was little more nntilled ground. than a mass of sounds to her, more or less tiresome, except one movement in the "Pastoral." She was sudmasters of the art were her daily diel. In a year's time so, his powers must be directed and his genius proved. a tuti? I can not remember one.

She wreten were her daily diel. In a year's time so, his powers must be directed and his genius proved. a tuti? I can not remember one. America berself is alowly developing a name. At in the value and the cells concerns mare incomplete game by a delightful time.

America berself is alowly developing a name. At in the value and the cells concerns mare incomplete game by a delightful time. At in the value and the cells concerns mare incomplete game by the property of the board yet; singers, too, attli in given the board yet; singers, too, attli inguity order on the board yet; singers, too, attli inguity order on the board yet; singers, too, attli inguity order on the board yet; singers, too, attli inguity order on the board yet; singers, too, attli inguity order on the board yet; singers, too, attli inguity order on the board yet; singers, too, attli inguity order on the board yet; singers, too, attli inguity order on the board yet; singers, too, attli inguity order on the board yet; singers, too, attli inguity order on the board yet; singers, too, attli inguity order on the board yet; singers, too, attli inguity order on the board yet; singers, too, attli inguity order order or the board yet; singers, too, attli inguity order order or the board yet; singers, too, attli inguity order order or the board yet; singers, too, attli inguity order order or the board yet; singers, too, attli inguity order order or the board yet; singers, too, attli inguity order order or the board yet; singers, too, attli inguity order order or the board yet; singers, too, attli inguity order order or the board yet; singers, too, attli inguity order order or the board yet; singers, too, attli inguity order order or the board yet; singers, too, attli inguity order order or the board yet; singers, too, attli inguity order order or the board yet; singers, too, attli inguity order order or the board yet; singers, too, attli inguity order order order order order order or the board yet; singers, too, attli inguity order ord delightfal trifle, and the "Pilgrim's Chorus" not the dealy standard at that the toward beauty as an immoral force, as a with more or less difficulty make themselves and ileast and less tanable only thing were not. But their position is very controllers and less tanable. only thing Wagner ever wrote worth listening to with

ences, had begun to see light when it surrounded her; to understand the values," as a painter would say. we must no our was some very construction of the state of because, and exclaim, "Oh, I suppose I ought to who know her best bester set seems." Who know her best bester set seems the critics and professionals do, but I is all abe says when our bearing is not very acute. Believe the some necause the critics and professionals do, but I is all she says when our true injunction, a before they affect everything they say. I can't see "Listen and learn" is a trite but true injunction, a sayshipe is a "Listen and learn" is a trite but true injunction, a sayshipe is a "Listen and learn" is a trite but true injunction, a sayshipe is a "Listen and learn". anything in it!" Naturally they can not see anything word of good advice even to those gitted with good taste. soon be lost.

in it. They have never lived the life nor thought the thoughts that would give them sympathy with the subject before them, nor with its handling. We must

THE ETUDE

aster and a successful a great a great a failed with a musical nature may bave an inborn deal in the feeling for art which must be acquired. Art even when the style is affected there are the good, bad, "It has been said that provided one has sufficient wants only the best in whatever he hears and is con-

deems subtle irouy, "Ob, yes; those Wagner fanatics musician, Mr. Max Heinrich, about the interpretation of there is no other musical composition interpreted in so many different ways as "Ich Grolle Nicht." I asked with the pedagogical instinct; they possessed a wide Mr. Heinrich, "How do you account for the many knowledge of everything pertaining to the eatheties of different ways in which people sing that song? Some

> bis own ideas too much. Nobody is willing to concede the other great ones." looked up to with respect for their opinions." Do not mistake his reply for conceit; it was mcrely the exflower-garden is cultivated by a skilled gardener. Those fortunate beings possessed of native taste will respond

pared at birth to receive and to understand what other composer exclaim, "Thank God!" whenever he gete rid do not grasp at the end of a life of bard work; but even of the solo instrument and can disport himself freely in so, me powers more and the control of the control o inspired by the same Being that gave the Puritans their their doom may be sealed at any time. Save the athletic inspired by the same state of the arrivers of tuninge had come in these compositions, but the moral purpose and haddingon. Now anath meanly in the all-analyting ordestra, like th the development of taste.

We must find out what message music conveys to those

GREAT TEACHERS.

It has often been discussed whether a man can be a live np to art as we must to our conscience, shaping great teacher without being a great player. The ques our understanding to what is above as as we do our tion is one of those that will remain unsettled in the ideas of many, the majority perhaps inclining to the What George Eliot said is true, that "there is a great belief that the great players have educated their suc-

In a recent number of the "Musical Record," Mr. John

and indifferent specimens of that style, something appaand taste will change by association with musicians of rent to the person of cultivated taste, who with acquired. A enrious illustration of this is evidenced by the peculiar wide experience and educated taste, and by listening to discrimination will immediately recognize the best even course parameter by Dionys Weber, the teacher of Mos-

"Nor is it to be supposed that an eminent teacher stantly annoyed by the multitude of defects inevitable must always be an eminent performer. Sigismond Joseph Jefferson, the actor, who is a man of both native Viennese plano teacher named Mittag, and not of Czerny, passion. Looking down at some roses he held in his the sole teacher of his daughter, Clara Schumann. Wieck friendship just where you dropped them, only to find beautiful thought, but Jefferson did not mention the nse ceived three or four lessons in his youth. He thought that the friend seemed painfully changed, that the old of the weeds, also given us by God to show us the beauty on a method that has proved itself both important and relation could not be forced even into a renewal of their of the flowers in contrast. Our own mistakes in taste ralable. Then there were Plaidy and Wenzel, of Leipformer conditions? Presently you realized that the are daily lessons if we will only accept them as such, sic, who educated a whole race of planista, yet neither change was in yourself—new influences had been workstepping up on each one we make above the self-conceit
of them could lay the remotest claim to being a player ing upon you, new experiences had directed your symwhich causes the Philistine to say, "I like it because it of even average ability. Plaidy, in early life, had been pathies away from the old channel. So it is with the pleases me. I don't want to be told what I ought to an indifferent violinist, and to eke out a subsistence was Not long ago I was talking to the singer and thorongb von Bülow, in a letter to the writer, commended Wenzel as being one of the very best of teachers, one who, in initiating a student into the spirit of Bach's piano-works, was probably unrivaled. These able men were gifted the art they professed; they loved deeply their life-work. But instances like those ennmerated here are rare and but instance like tuses enumerated nere are rare and "They don't know any better, that is all," be reisolated. It takes, after all, as Goethe said, a master to plied. "The tronble in America is that everybody has form a master, and it was the great players that educated

THE PASSING OF THE SOLOIST.

In an article in a contemporary, Mr. W. F. Apthorp, pression of the control of the contr mind and master transfer, ander organic traff. The musical conditions. To-day it is the conductor who is musical mind must be led by an authoritative hand, just the central figure. He has a surped the place formerly as the child is led by its parents (or ought to be) and a filled by the singer, the violinist, the piano virtues. Apthorp concludes as follows:

"The wind instrument concerto has already gone the richer inheritance than the ordinary man. He is pre- have you heard in which the mind's ear can not hear the

And yet we may be pardoned if we doubt if even the conductor can keep the singer off the concert stage. The public loves singing, and the buman element of music which the aria infuses into a concert will not, we think,

WHAT REPERTORY SHALL I TEACH? TIT

It was once said that "all roads lead to Rome." Tha meaning of which is obvious. At that time there was hut one Rome, and hence hut ons goal for the travsler. This has never been true to the musician. To ripen his musical character, refine his taste, and acquire that quality so rare among musicians, and yet so important. known as scope or breadth, he must needs drink at the fountain of all the art-centers, and drink his fill, lest the power of the spell which controls the musical thought of each peculiar peopls shall be denied him.

While we have alluded to the Italian and German composers as affording invaluable material for ths teacher of singing, we would by no means ignore the claims of other groups to our consideration. France at present is engaged in the serious husiness of epoch marking. While for many years the most generous and discriminating patron of musical art, it is not until within the last quarter of a century that her national musical character has expressed itself in a manner wonthy the serions consideration of students who were not native to her peculiarities. Again does the spirit of a people show itself in its music. The grace, the elegance, the daintiness, the "chic" of the French character, all for which they have been universally admired and imitated, is now well expressed on an art level sufficiently high to not only attract the student of the art universal, hut command his admiration and respect. To keep pace with the period and answer its demands, ons must comprehend and teach the French repertory. Ths French song-writer charms first hy his resource; his music is fairly teeming with fancy, hewildering contrasts in the matter of light and shade, extreme delicacy, and wealth of suggestion. It must be sung in the as you exclaim that your professor in Paris, or London. original. French is no less the court language in Amer- or New York, or wherever, "never said anything about makes a very acute observation to the effect that, though ica than it is in Russia or Italy. And the student of that," and that it must, therefore, be wrong. If you singing who is a stranger to the fascinations of the will get out of your ruts of thought here and there, you French tongue in song and speech has not yet secured his passport to the charmed circle of the court. It is the duty of every teacher to insist upon familiarity with the nasal tone, and try to keep the scope of your thought laid down in this series, namely, "The voice when po-French, and no greater stimulus can be employed than the beauties of the French vocal repertory. While the and the means used to reach it. When one sings an aswithout expression." And this leads ms to refer to International Copyright Law has somewhat disturbed the cending scale, is the general tendency toward tightness another correspondent of mine among the profession, one serenity with which we could be assured that a book of or looseness of muscular conditions? To get a higher whose name I will not give, for though I should speak imported French songs were gems, yet the rule holds pitch, do we ordinarily tighten or lossen something? Do of his ability in certain directions as transcendent, and fairly good that a song worthy the attention of an you know what sympathetic muscular action means? Is I have learned many things from him which I value well American publisher has sufficient merit in it to justify it possible for the muscles about the palatal region to behighly, I am going to refer to him as having the mand

Gonnod, Saint-Saëns, Massenet, Thomas, Godard, shouting tenor who carries a "white," hard, open tone strictest privacy. I have heard some of his pupils sog

many Scandinavian writers. The doors of the musical will furnish you with some data upon this subject.) An we are accustomed to expect of the human voice; beg North have only recently opened outward, and even yet other question: Does the act of opening the passage besuggested some newly discovered instrument. we are denied the inner beanties of their music, for the tween the throat and the nasal cavity incline to relax or Swedish and Danish languages will hardly for many to exert the palatal muscles? How, hy means of the the resistance which opposing or modifying actions exert cians. These languages, however, like the German, are palate relaxed? Do you begin to see the possibility of emotion" is one in which favoring and opposing actions. susceptible of translation, and we have many examples temporary use-very hrief and fleeting, let us hope-of a about counterbalance each other. When the voice of beautiful songs by Grieg and his contemporaries nasal tone in vocal practice? At this point the opponent "chokes with emotion" the opposing actions overhall which have received masterful treatment at the hands of in this argument may vindicate his opposition by makstudent of singing in their Anglicized form.

Before closing this series we must not overlook the fact that there is a new and strange people who are his discernment. inviting us to listen to their music. The doughty Slav has relinquished the sword for the pen, and we are an illustration: Supposing that a certain part of a me which, though it colors the tone and secures greater dancing to his rhythms, and through his songs are learn-chanical contrivance—wirs, paper, or any flexible subing of his rade chivalry, loving as he loves, hating as he stance—which should stand upright has become bent to Pedagogically, ease and freedom of tone delivery nut hates, and solhing with him in his helpless sorrow. an angle of forty-five degrees, which course will be come first, and then may come with proper effect the

Russian music. It remains for the singers of the next century to fully comprehend and appropriate the music of the Russian composer, from whom, more than from any other, do we rightfully expect a new and delightful genius of expression.

CONVENIENT MAXIMS, FORMULAS, ETC., FOR VOICE TEACHING

BY FREDERIC W. BOOT.

VII.

PROBABLY any one who is in the habit of addressing any considerable fraction of the public is often impressed by the facility with which his words can convey a meaning entirely different from the ons hs intends. I

know of a powerful teacher of an important subject who charges his students, in discussing the subject, never to quote him as having said this or that, "for," he says, "I am frequently astounded to find what perversions have I have a number of such correspondents, and will ventbefallen these quotations as they are, from time to time,

reported back to me." present writer knows the risks he is running in speaking

and glittering generalities. Just reflect a moment, you confident young teacher may find your way into picturesque and profitable paths of investigation. Take, for example, that question of large enough to discriminate hetween the end in view Among the better French writers may be mentioned tone? (If you think not, just secure the services of a like to have this sort of thing mentioned steept in the up to G- and A-flat; or of a hollow-toned contract who with a freedom of tone production that was nothing Not less characteristic or attractive is the music of prides herself upon her climax upon high notes. They short of phenomenal, but the tones were not such as sense of hearing, may we tell when tone is taken with upon voice production. The voice that "trembles with ing a throaty nasal tone, declaring his conviction that of crotund voice, is more powerful than the less exthere is no place in voice culture for a sound like that.

The results of continue voice, is more powerful than pressive "white" quality, and so might perhaps be continued to the pressive "white" quality, and so might perhaps be continued to the pressive "white" quality, and so might perhaps be continued to the pressive "white" and the pressive "white "quality, and so might perhaps be continued to the pressive "white "quality, and so might perhaps be continued to the pressive "white "quality, and so might perhaps be continued to the pressive "white "quality, and so might perhaps be continued to the pressive "white "quality, and so might perhaps be continued to the pressive "white "quality, and so might perhaps be continued to the pressive "white "quality, and so might perhaps be continued to the pressive "white "quality, and so might perhaps be continued to the pressive "white "quality, and so might perhaps be continued to the pressive "white "quality, and so might perhaps be continued to the pressive "white "quality, and so might perhaps be continued to the pressive "white "quality, and so might perhaps be continued to the pressive "white "quality, and so might perhaps be continued to the pressive "white "quality, and so might perhaps be continued to the pressive "white "quality, and so might perhaps be continued to the pressive "white "quality, and so might perhaps be continued to the pressive "white "quality" and "white "quality" a

Let us put the proposition in another form. But first, throat for the action of the vocal organs, the effort Such is the wonderful and mysterious power of the more likely to restore it to the desired perpendicular, modifying influences, which give the tone expressive

to bend it back exactly to the place required, or to push it over to forty-five degrees in the opposite direction? As we attempt to change such a part to a new position we find that it constantly reacts toward the formsr position. Will not, therefore soms exaggeration in the change assist in securing the desired perpendicular? If the voice is produced too far down in the throat, might there not he soms science in bending it, so to speak, too far np into the nose?

It will be remembered by those who have taken the trouble to follow these articles that, in the first two, a considerable number of propositions were laid down, and that we are now engaged in expanding some of these The one which might properly be brought before as in this connection is: "The beginning of anything may be very unlike its final dsvelopment." The final development of tone in good teaching never admits the slightest nasal quality, although the highest devslopment of roal resource will always include a sensation of nasal resource

There has been considerable debate upon this subject of late among the most advanced thinkers upon voice matters. This debate, as waged in the musical journals. is often acrimonions, and productive of a sort of eraggerated statement that one falls into when combating a sharp opponent. A more profitable form of discussion is that carried on privately by thoughtful teachers and students, who compare notes and examine into practical results without the admixture of a controversial spirit. ure to quote a little.

Mr. Charles Davis Gallup, of Norwich, Connecticat, It is hoped that nothing in these articles will appear one of the most thoroughy posted voice teachers I know, to give sanction to anything that does not conduce to thus records the conclusion arrived at by some of the isic, and to the art of expression in its truest and most best thinkers in the profession: "I believe this system refined form. It is hard to see how any one could con- of singing with soft palate low and forward is the mrstrue any remarks in the last article of this series as ins- rect one, but I agree with you in regard to good tone tifying any singer in incorporating a nasal tons in his actually going through the nose" (this means that it vocal method; and I do not know that this has been does not go through the nose when perfected). "There done. But, from previous experiences of this kind, the may he a perceptible vibration in the nostrils, but it is very slight, even when the singer intends singing the freely of certain unusual details in voice culture, and in tone straight through the nose, provided other necessary going outside of the beaten path of trite observations efforts for good tone are made " (and hesides "efforts he might add "precantions," as he does in another place, referring to the fault of guttural compression in counection with this nasal intention). Mr. Gallup then the mechanical development of the voice requires its practice with tongue and palate devitalized, the best quality of tone does not come under these conditions. This touches upon another of the propositions previously duced with the greatest ease and freedom is colorless, come too tight, too constrained for the hest interests of complement of human limitations, and we, none of us,

Emotional quality comes into the voice hy means of Let us commend him for his conviction if we can not for his discovered more free in its emission. But in this case one hears the effort hy which more room is obtained in the quality, a "velvety" tons, etc. The latter must spring specialist. from and bs founded upon the former, for if tone prodaction is stiff and labored the artistic elements fail of

One of the commonest errors that young teachers fall into, as it seems to me, is that of asking pupils for a rich, expressive tone from the very outset. As was remarked in the second of these articles, you can get cabhages without a long preliminary growth, but not roses. So the two propositions which we are now considering coms together very appropriately :

Tones produced with perfect ease and freedom are colorless; and also:

The beginning of anything is generally very different from its final devslopment.

EXACT EAR IN SINGING.

BY CHARLES A. FISHER.

THE trite expression, "a good ear for music," may at first sight appear to convey the same meaning to all. A little thought, however, will show us that it admits of various interpretations.

It may he and frequently is used to signify that a person can distinguish intervals correctly, and possesses the faculty of good intonation, but in its popular and general application it may mean simply the ability of easily distinguishing and reproducing melodies, or even the capacity of merely appreciating melody.

The vagueness attaching to the expression in the popular mind has induced the writer of this short essay to substitute for it the term exact ear, for it would seem desirable to be precise in the discussion of such questions, even at the risk of appearing finical. And, as it is proposed in this article to confine ourselves exclusively to the voice, the title of exact ear in singing will doubtless be accepted as covering the case.

the art of singing itself, but singing teachers will no had entered the master's studio with the purpose of doubt admit that it is not for that reason any the less

open to investigation. It is a well-known fact that there are a great many people in the world who are unable to distinguish one melody from another; people otherwise normally constituted, intelligent, and frequently of large capacity in other directions, -as, for instance, General Grant, who is said to have acknowledged that he only knew two "tunes," the "Doxology" and "Old Hundred." All such are, of course, outside the pale of our investigation, and so also are those unfortunates who, while possessing voices (and sometimes excellent voices), are utterly destitute of the sense of pitch, -a fact which will impress itself most forcibly on any one who is called upon to examine applicants for admission to a chorus.

These and the like anomalous classes being disposed of with a polite sigh, we shall confine ourselves to the really important cases that are continually presenting themselves to the singing teacher; persons with good voices, intelligent, with a fair knowledge of music, all moreor less talented, to whom it would seem almost a crime to say, "Brother (or sister), go your way, ahandon song, and sin no more against the law of tonal purity," but to whom we feel impelled to extend the welcome of a friendly interest, coupled with the duty of conscientiously endeavoring to eradicate the evil. We are speaking now, remember, of a class of vocal pupils for whom it is, both musically and from motives of self-interest, worth while to make an effort, and an extraordinary

The difficulty under which they labor-namely, want of exact ear-presents itself to you in various phases. Many only have the common fault of a tendency to sing sharp on the crescendo and flat on the decrescendo; with some the low tones are flat, the high tones sharp.

But the remarkable cases are those in which the want of total purity is confined to one or two notes-generally in the upper register. The evil is often interesting in

certain whether or not there is some organic trouble in patience on the part of the teacher the great majority of the typics much part of the teacher the great majority of the typics much part of the teacher the great majority of patience on the part of the teacher the great majority of the typics much part of the teacher the great majority of the typics much part of the teacher the great majority of the typics much part of the teacher the great majority of the typics much part of the teacher the great majority of the typics much part of the teacher the great majority of the typics much part of the teacher the great majority of the typics much part of the teacher the great majority of the typics much part of the teacher the great majority of the typics much part of the teacher the great majority of the typics much part of the teacher the great majority of the typics much part of ty the voice mechanism itself, in which case, of course, it

trouble is purely one of a want of exact ear? particular example, and let us remember that the in-

piano quite well.

Some of her tones are flat, some are sharp, and she is nearly always painfully aware of the impority of tone, intelligent possessors of good voices, which it is his duty and her inability to sing in tune is a sonree of great to render serviceable in the more or less circumscribed vevation to her.

After a few lessons she casually produces soms of the exercises of her Continental teacher, bearing the following marks from the hand of her instructor in various places: zu hoch, etwas zu tief, ein wenig zu hoch, zu tief, and so on.

It must be admitted that this is a very easy and mechanical method of impressing the acquisition of exact car on a pupil; unfortunately, like all easy teaching, it fails to teach.

Proper care and patience in interval instruction, and in constantly fixing on the mind of the pupil the absolute importance of hearing each tone, as it were, with the mind's ear, hefore attempting to produce it, would gradually have resulted in a successful accomplishment of the teacher's task. Of conrse, this would have been more troublesome than filling the page with pencil-marks to the effect that this tone is "too high," and that one flat ate

There is a story told of the great French painter, Jean François Millet, and his son or nephew (it does not matter which, so far as the story concerns us here), who

After painting away vigorously for a year or more, during all of which time Millet had not instructed him with so much as a gesture, the pupil, finally becoming impatient, interrupted his husy and taciturn teacher one day and said to him, "Why do you not tell me what to do? Here I am anxious to learn and waiting to be tanght, and yet you say nothing."

"Young man," said the master, impressively, "did you ever see a picture in your mind's eye?" The pupil had nothing to say in reply to this question,

and the master continued, gravely : "If you do not see pictures in your mind, how can you expect to paint them on canvas?" Imagination, of course, was what Millet songht to

arouse in his pupil. Now, imagination is as necessary in one art as in another, and the teacher who fails to awaken it in the mind of the pupil will have accomplished little, no matter what technical development that pupil may

In its practical solution the whole question finally centers itself down to this: The careful, patient, frequantly repeated impression on the pupil of the maxim Attention and Reflection.

But these are difficult of practice, and all are aware that the majority of people prefer to take things easy. Thoughtlessness and inattention in music, as in other studies, are the besetting sins of the many, for the process of thought is always more or less laborious, and fixed attention requires effort. In the case of large choruses, for instance, it is always those with the better cultivated car that lead their neighbors and act as a sort of leaning-posts for the support of the timid and uncertain voices near them, which means that the thoughtless majority allow the exact few to do the thinking for them. To return to the consideration of individual pupils,

the single example cited in the course of this article is in its essential features one of many, and there is no in its essential resurter one on many in the appearance.

The first step, especially in the last-named instance doubt in the writer's mind, judging from results obtained to the standard of t that of failty on some particular tone only), is to as-

quality, a "sympathetic" timbre, an "appealing" becomes a matter of investigation for the throat Of course, it is not to be supposed that the teacher can make the supposed that But what are we to do with the many with whom the best teacher will find his efforts of small avail. But we ars considering here the not inconsiderable number of For purposes of illustration let us investigate some intelligent pupils willing to learn and anxious to remove stance cited is not hypothetical, but one of actual occur- and certainly they deserve especial care and patience at the hands of the teacher.

A pupil with a good voice of considerable range, a The few extraordinarily gifted ones destined to shine lady of education and refinement, presents herself for among the world's greatest singers, and possessing all instruction. She has taken lessons for about two years the physical and mental endowments, a phenomenal on the Continent of Europe from a teacher of repute, is voice, originality, imagination, and the capacity for musical, has sung in good choruses abroad, and plays the great effort—these have comparatively little use for teachers at all.

First and foremost, the teacher's business is with the musical community in which he labors, and it seems proper that he should be willing to put himself to some onble to accomplish this desirable end.

-By an oversight in the proof reading department the name of the writer of the article, "Good Voice or Good Singer," in the July ETUDE, was not given. It was written by Mr. Horace P. Dibble.

THE BEAVURA IN SINGING.—The bravnra is the highest species of song in which the voice is called npoin to move us mors by its vocal power than by words. It bears little resemblance to the air or the ballad, having bears little resemblance to the air or the band, naving neither the regularity of the one nor the simplicity of the other. Abounding in passages of execution, great agility and purity of tone are requisite for its periormance. Its style and movement are under no other coutrol than what is dictated by the animated feelings of the content of the property of the prop the performer, who often passes from the most gentle to the strongest and flercest passions. As under great ex-citement words are found to embarrass a vehement excitement words are found to embarras a vehement ex-pression of our thoughts, the manician, in this state of mind, depicts by a torrent of monds what is passing in the sool more quickly the condition of the state of the words. In execution go no a rowel that will animate and give force the passion; unless that is attended to, the effect is frequently tune and vulgar, and often riducious. London "Music."

ANSWERS TO VOICE QUESTIONS.

S. A.—(a) A course of regular lessons in vocal music is inconsistent with the editor's idea of good journalism. is inconsistent with the editor's idea of good journalism. Every rule that can be laid down as general immusic can be bought at the book stranger largers and general rules are safe, and general safety of the safe of the sa

(c) A course of such colors or roles entire are the of The two best books on roles entire are the "Philosophy of Singing." by Clara Kathleen Rogers, and Wm. Shakespear's new book on singing.

(c) The most exhaustive treaties on rowal physiology in Jy John Howard, of Zee in modified by judicious scale (f) Harshness in once in properly poised and entirely practice after art restrictions.

free from throat restrictions.

(g) Much practice with the vowel "O" has a tendency to correct a tone that is too nasal.

Leady to correct a tone time of too mean.

J. B.—Inability to roll the "R" is a very rare defect. Should advise first consulting a physician, and if there is no need of the nee of the knife, then persatient effort must eventually bring success. There have been no exercises given bearing solely on this point.

A.M.—(a) There are many causes of a faulty intona-tion. The first and most usual cause of flatting is wrong adjustment of the vocal organs; the second, not antificient use of the vitality; the third, incorrect ear. Once the cause is determined, appropriate exercises (b) Qno Vadis is pronounced as it is spelled, the first

being pronounced to rhyme with " Vadis the word "Pa."

M. W. S.-A singer is not an artist unless the words can be distinctly heard and understood when he

B.—There are many studies by Concone for the bass B.—There are many salutes by Concome for the table and tenor voice, which you can secure by addressing the editor of The ETIDE. A more modern group of studies is published by Schirmer, which can also be secured through The ETUDE. They are listed as "Masterpleces

Of Youngaston.

O. F. B.—The word "Splendor" should be sung as it is pronounced, the yowel "O" determining the pronuciation of the last syllable.

STORIES OF FAMOUS SONGS. By S. J. ADAIR FITZ GEBALD. J. B. Lippincott Company. Price,

This is a day of research. The public is like a great interrogation point, an animated query. It wants to know all about its favorites, whether warriors, statesmen, poets, musicians or even objects which lack per sonality, such as works of art, or as in the book before ns, songs. It would seem from a pernsal of this work that but few, if any, of the famous songs of the world are without a tincture of romance of some kind. The hnman element is infused into the works of mankind. and offtimes a simple little song is the ontcome of a great emotional crisis, national or individual, the manifestation of racial characteristics, the reflex of the thought and times that gave it birth.

We note some of the songs that are considered in this volume : "Home, Sweet Home," "Robin Adair and Eileen Aroon," "Anld Lang Syne," "La Marsellaise," "Die Wacht am Rhein," "Star-Spangled Banner." "Yankee Doodle," "Kathleen Mayonrneen." "Last Rose of Summer," and many other favorite English, Continental, Welsh, Scottish, and Irish songs. A full chapter is devoted to the consideration of "God Save the Oueen." which is set to the same tane as the American Little, Brown & Co. \$1,50. hymn, "My Country 'Tis of Thee."

It is easy to see that a work such as this has great value to the musician, especially those who are interested in the now popular lecture recitals, which touch upon all a young Hungarian violinist who has come to England topics related to music, even some that are decidedly

in the gathering and preparation of material for the fitful, capricious nature introduce in the reader's mind book, and it bears evidence of careful work. Of conrse, a constant apprehension lest the nnexpected and undeit must follow that there is controversy on subjects such sired shall happen. as these, but the author is at pains to state the reasons for The meeting of the violinist with a great pianist, in a his conclusions.

The book contains 426 pages, with elaborate index. and is a perfect mine of information on the subject, and incidentally on many other cognate questions. It should nish the more somber color. be in every musical library, since it gives most valuable information in a convenient form

THE HOMOPHONIC FORMS OF MUSICAL COM-POSITION. By PERCY GOETSCHIUS. G. Schirmer

The author, in his preface, says, "The book lays no claim to furnishing clues to the subtle art of composition"; it is "no more than the ennmeration and explanation of the formal designs and methods of structnral treatment in the homophonic domain of musical composition." Having kept this in mind, we can say that the author has produced a book which should be helpful to the student of composition or analysis, and to the teacher a work which can easily form the basis of class instruction. We understand that a work on Polyphonic Forms of Composition is to follow. We quote the following principles of criticism given to the composer:

- 1. Is the work sufficiently melodious, and is its melodic delineation striking, agreeable, and ingenious?
- 2. Is the formal design rational and clear? 3. Is its rhythmic structure distinct and effective?
- 4. Does it contain sufficient harmonic and modulatory fullness and charm?
- 5. Is the demand of contrast adequately respected, and the bane of monotony avoided?
- 6. Is it written conveniently and sensibly, with regard to the technic of the instrument for which it is designed?
- 7. Is its title appropriate?
- 8. Does it sound as well as it looks upon the paper?

INTERLUDES. Seven Lectures. By the late Heney C. Banister. Collected and edited by Stewart Macpherson. Macmillan Company. \$2.00.

English musicians, and whenever his thought impinged Willner, 66,-" Courier."

THE ETUDE

upon modern ideas and methods of composition and musical expression he shows a slight feeling of dissatisfaction. And yet one would not call his writings those of the fogy. His views were determined by his training and his turn of mind

But few, if any, of the English musicians have done more yeoman service in the cause of musical literature than did Prof. Banister. The lectures contained in this book were delivered before various schools or musical bodies, and are on topics of great interest to the professional and amateur as well. Some of the lectures are "The Appreciation of Music," "The Development of Movement Structure," "Some Thoughts Concerning Musical Composition," and "Counterpoint in Modern Free Composition.

These are subjects which Prof. Banister's long experience in teaching theory render doubly interesting to the reader. They are full of good ideas expressed in a clear, attractive style. One element in much of Prof. Banister's writing shows his feeling for classicality. Not only in the above writings but in others he has called attention to the principles of construction and by comparison with other arts, especially literature, deduced some valuable ideas, logical and clear in expression and easy of application

The student of music, the teacher (who should never cease to be a student), and the writer on musical topics will each find material for his own use in this book, which is the work of a thinker and a scholar as well as

A new musical story, which should rank along with "The First Violin." The scene is laid chiefly in England, both the country and in London, the heroine being with the hope of securing an opportunity for a public hearing and winning success. The unique and fascinat-The author says that he spent more than fifteen years ing individuality of the heroine, her whimsicalities and

most romantic manner as described, is one of the most charming pastorals in modern literature. The misunderstandings of the two other principal characters fur-

We recommend this book as a pnre, wholesome story, with none of the moral lapses which seem to be an almost invariable feature in novels dealing with art life.

AGES OF COMPOSERS.

THE following table of the ages attained by fifty-three of the best known composers has been compiled: Anber attained the age of 89, Bach 65, Beethoven 57, Berlioz 66, Boieldien 60, Brahms 64, von Billow 64, Cherubini 82, Chopin 40, Clementi 80, Cornelius 50, Cramer 87. Donizetti 51, Dorn 88, Field 52, Franz 77, Glnck 73, Gonnod 76, Halévy 63, Handel 74, Hanpimann 74, Haydn 74, Heller 74, Hiller 74, Hnmmel 49, Krentzer 69, Fr. Lachner 86, Orlando di Lasso 74, Liszt 75, Lortzing 48, Löwe 73, Marschner 66, Mehnl 54, Mendelssohn 38, Meyerbeer 73, Moscheles 79, Mozart 35, Paganini 58, Palestrina 80, Raff 60, Ramean 81, Rossini 75, Rubinstein 66, Scarlatti 74, Schubert 31, Schumann 46, Schütz 87, Smetana 60, Spohr 75, Spontini 77, Tartini 78, Tanbert 80, Wagner 70, and Weber 40.

That is, 80 years were reached by Auber, Chernbini, Clementi, Cramer, Dorn, Lachner, Palestrina, Ramean, Schiltz, and Tanbert; 70 to 80 years were reached by Franz, Glnck, Gounod, Handel, Hanptmann, Haydn, Heller, Hiller, Orlando di Lasso, Liszt, Liiwe, Meyerbeer, Moscheles, Rossini, Scarlatti, Spohr, Spontini, Tartini, and Wagner. The youngest to die were Chopin, better still. Mendelssohn, Mozart, Schnbert, and Weber.

Of living composers, virtuosi, and directors there are d'Albert, 34 years old; Delibes, 62; Joachim, 67; Prof. Banister belonged to the conservative school of 74; Saint-Sains, 63; Bernhard Schobr, 68; Verdi, 85;

SCHERZOSO.

EXTRACTS FROM A MUSIC CATALOGUE,-"True EXTRACTS PROM A MUSIC CATALOGUE.—"True Her Not!"—"Or fifty cents. "I Would Not Life Al ways."—without accompaniment. "See the Congressing Hero Comes!"—with full orchestra. "Cone Ways My Love Lies Dreaming"—with illuminated tore. "There Was a Little Fisher Maiden"—in three pans

Mrs. Phlatthouse. -" There seems to be no end of inventions. Just think; there has been a piano invented that can be played in bed,"

ayed in bed. "

That settles it. After this it will benn nse to stop at mere crippling players; they 'll have to be

—In a New York church the clergyman announce that the proceeds of the collection would be devoted to reducing the debt on the church. During the single reducing the dent off the contribution boxes were being of the music, while the contribution boxes were being passed, the tenor, a German, had a solo in which were the words, "And the dead shall be raised," He say ceeded in electrifying the congregation by singing at the top of his voice, "Und ze debt shall be raised in m twingling of an eve !"

A FEIENDLY SUGGESTION .- "What a strong, shrill 'Yes; I advised her to devote herself to Essiet

carols

Because they are snng only once a year.'

-Here's the tempting offer made (according to "Harper's Bazar") to a young lady who, possessing a piano, and being about to move to a small country town. advertised for room and board with a family "musically

Deare Miss, we think we kin sute you with room and bord if you prefer to be where there is musick, I play the fiddel, my wife the orgin, my dotter Jule the akordion, my other dotter the bango, my son Hen the gitter, my son Jim the floot and koronet, and my son Clem the base drum, while all of us sings gospell hims in which we would be glad to have you take part both vocal or instrumental if you play on anything. We play by er an' when we all git started there is real musick in the air. Let us know if you want to come here to bond

-" My dear," said Mr. Hawkins to his better half the other morning, "do you know that you have one of the best voices in the world?

replied the delighted Mrs. H., with a finsh of pride at the compliment. "Do you really think 'I certainly do " continued the heartless husband

otherwise it would have been worn ont long ago. -A family was discussing music when one member

strove to recall the name of a certain composer.

"I can't remember it to save my life," she said, although it is on my tongne's end. As near as I can come to it, his name is Doorknob

"Doorknob." repeated one of the others. "There is no composer whose name sonnds anything like that. I'll go over a few names—Beethoven, Mendelssohn, Wagner, Haydn, Handel!"—

' interrupted the forgetful one. I knew it was something you seized with your

Composer .- " I hope you like my new opera-Critic.—"Oh, it's good enough in its way, and'l dare y it will be performed after the works of Haydn, Mozart, Beethoven, and Meyerbeer are forgotten.

Composer.—" Really?"
Critic.—" Yes, but not till then."

—Baron Hanssmann was a fellow-pupil with Berliet at the Paris Conservatory, then under the direction of Chernbini. Berlico was an unruly genius, and wete music when he should have been studying conterpoint. Consequently he was not in favor with his teachers, and especially with the precise and "classi-

One examination day, as Haussmann relates in his "Memoires," Chernbini was running over a piece which Berlioz had submitted, when he came upon a complete reat of two precents.

What is that?" he asked, in his usual ill-natured

"Mr. Director," said the pupil, "I wished to produce an effect which I thought could best be produced by "Ah, you thought it would produce a good effect upon

the audience if you suppressed two measures? "Very good. Suppress the rest; the effect will be

— A school-boy, called upon to define Melody and Ha-mony, wrote: "Define Melody you hear it is a very us-melody, etc, etc., and Harmony anpose a person st down and a piece, and somebody else sat down and played symathic." played something that went with it, you would say it harmonized." This young gentleman is in a fair way to obtain a certificate from some examining body.

tioned in THE ETUDE is gaining wide recognition among These three months' subscriptions must not include music teachers. It is evident that this manner of any issues beyond September. There were a great teaching the rudiments of music is a great stride in advance of what has heretofore been practiced, and is well in keeping with the reforms of to-day in our schools.

The object is to inspire the young child with a love for music; to simplify and make interesting the dry skeleton of this science, which has so often discouraged and repelled the beginner; to press the art side of music to the front. The mechanical, the scientific side is there, unseen, and, ere the child is aware, it has a musical development not dreamed of in the past, still less realized in tots considered too young for the piano. The ment. It will be a portrait of one of the masters, large game sells for \$1.50 with characters nncut, \$2 with size, suitable for framing. characters ent ready for use.

have in press, is progressing satisfactorily and we hope to have the work out in time for the fall teaching. It is a work in which every music teacher should be interested. Ear training is fast becoming a regular study of music, which it always should have been, but, owing to the nature of music and having a large percentage of mechanical training connected with it, the mental training has been overlooked. Our system of education is fast recognizing the importance of ear training, and it is now assuming a very prominent place. This work of Mr. Heacox is np to date. He is a regular teacher of ear training in the Oherlin Conservatory of Music, and the work has been thoroughly tested for years. We would advise every practical teacher to at least send for an advance copy, which may be purchased for 25 cents, postage paid. This will give an opportunity to examine the work. In a great many cases the teachers themselves will apply the instruction of this work to themselves, and no doubt with profit, and then they will impart it to their class. We are exceedingly anxions that this branch of musical education should receive proper recog-

. * . * . We have in press a work for singing classes entitled "Choral Class Book," by L. S. Leason and H. H. McGranahan. It is just such a work as the average singing class requires; it contains elementary exercises for the very beginners; it has an intermediate and a concert department. The book is octavo size and will the purchased on advance offer for 25 cents, but not in making remittances by express, money order, bank ministened that there is no the Universal States. This is offer and the sender of the main work outside of the journal, and has been particular there is no the Universal States. This is offer and the sender of the main work outside of the journal, and has been particular there is no the Universal States. price. We have received several orders for over one money to place a two-cent internal revenue stamp on ited a few of the sample pages. We have had printed

of the money, with his or her initials, and the date. a few copies of the first part of the book, which we will the noney, with discussion and to the money, with discussion of the money, which we will be a supplied to the money of the mon send to any one who applies. These pages give a very one else in a position of paying the tax which is intended in a position of paying the tax which is intended in seed on any one who applies. These pages give a very one else in a position of paying. expected to be on the market soon after the 1st of Sep-tember

nition. The work will be ont in a very short time, and

we would advise all those who intend to take advantage

of this special offer to do so before it is too late.

. * . * . Dr. H. A. CLARKE's book on "Harmony" has met with great success with those who have had an opportunity to examine the book. It is just such a work as the progressive teacher should use for theory. Much

THE Kindergarten Music-building Game recently men-months' subscription to THE ETUDE for 25 cents. many of our subscribers who took advantage of this snmmer subscription, and no donbt have found it eminently satisfactory with the class of pupils with which it is impossible to pursue any systematic course. The object of this subscription is to keep alive the interest of papils during the summer months, when the regular ns have been suspended.

THE next issue of THE ETUDE will contain a supple-

.

THE importance of "Touch and Technic," by Dr. "EAR TRAINING," by Arthur E. Heacox, which we Mason, and the "Standard Graded Course of Studies," by W. S. B. Mathews, entitle them to a place in the curriculum of our institutions of learning. In the catalognes of institutions there is a conrse of study prepared which, in most cases, is not carried ont in practice. The above two works are particularly progressive and systematic and onght to form a part of every music course in institutions of learning. In the making up of catalognes for the next season it will be well enough to bear in mind that the conrse of study can be considerably improved by the incorporating of these two works in the curriculum

> DURING the snmmer months we expect the return of all On Sale music which our patrons do not desire to retain, and a complete settlement made of all accounts.
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> This is near the end of the general sesson as is possible.
>
> If you have not already made your returns, kindly do
>
> Milla, A. H., Graceland College, Lamoni, Iowa, and In. so at once, before we are rushed with the fall business.

THE advertising columns of THE ETUDE offer exceptional advantages for the making known or the selling of anything pertaining to music teachers or students. Music schools in particular have had splendid results. We should be pleased to correspond with regard to rates. Onr paper reaches a larger number of earnest teachers and students than it is possible to reach in any other manner. Our rates of advertising are not high. A professional card, at our special rates, will do more to make your name known than is possible by any other method.

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tinly men with their expectations and approximate to juminationally many more times with your present dealer, can say trathfully that never has the paper had better or if you are not dissatisfied, we should like at least to can say truthing time-never also the page. That because of all you are complete line of catalogues, which explain or more careful attention from us than during this time. books. If any of the readers intend to inangurate a New departments have been added, and the entire field our terms and method of dealing. We should be pleased. New departments have been added, and the entire field our terms and method of dealing. New departments have been added, and the entire field our terms and method of dealing. New departments have been added, and the entire field our terms and method of dealing. New departments have been added, and the entire field our terms and method of dealing. New departments have been added, and the enture need our terms minimented and resonant united to open an account with any responsible person.

New departments have been added, and the enture need our terms minimented and resonant united to open an account with any responsible person.

Suffice it to say that the following educations in the fall, we would advise a careful examhas been can assessed thoroughly for anything of interest to open an account with any responsible person.

Suffice it to say that the following educations or our construents. Our subscribers—a great lications are published by this house: "Tonch and This is the last month of the sammer and the last many of them—who have solicited for us and sent as in Technic," by Dr. Wm. Mason; "Standard Graded many of them—who have solicited for us and sent as in Technic," by Dr. Wm. Mason; "Standard Graded many of them—who have solicited for us and sent as in Technic," by Dr. Wm. Mason; "Standard Graded many of them—who have solicited for us and sent as in Technic," by Dr. Wm. Mason; "Standard Graded many of them—who have solicited for us and sent as in Technic," by Dr. Wm. Mason; "Standard Graded many of them—who have solicited for us and sent as in Technic," by Dr. Wm. Mason; "Standard Graded many of them—who have solicited for us and sent as in Technic," by Dr. Wm. Mason; "Standard Graded many of them—who have solicited for us and sent as in Technic," by Dr. Wm. Mason; "Standard Graded many of them—who have solicited for us and sent as in Technic," by Dr. Wm. Mason; "Standard Graded many of them—who have solicited for us and sent as in Technic," by Dr. Wm. Mason; "Standard Graded many of them—who have solicited for us and sent as in Technic," by Dr. Wm. Mason; "Standard Graded many of them—who have solicited for us and sent as in Technic," by Dr. Wm. Mason; "Standard Graded many of them—who have solicited for us and sent as in Technic," by Dr. Wm. Mason; "Standard Graded many of them—who have solicited for us and sent as in Technic," by Dr. Wm. Mason; "Standard Graded many of them—who have solicited for us and sent as in Technic," by Dr. Wm. Mason; "Standard Graded many of them." opportunity that will be given to subscribe for a three

There will be no cessation of our activity in this line. Supplements will be given, and everything done to make the paper as valuable as we possibly can.

If you have not our premium list, we shall be pleased to send you one, and also some free sample copies to assist you in ohtaining subscriptions among your scholars and friends

THE earlier you send in your orders for On Sale music, particularly for the next season's work, the better it will be for us and the less delay there may be for yon. As you are most likely aware, from the last week in Angust to the middle of September all the schools are opening, and they all desire their packages at that one time, so that we are extremely busy, and the earlier we receive your orders, the more careful attention we will be able to give them, and you will be sure to receive them at the desired time.

In response to our request for the names of teachers of Mason's "Touch and Technic" we have thus far received the following. We trust that readers of THE ETUDE will send in the names of all good teachers of this system that they know of, to be used for reference in this office when requests to recommend teachers of the system are received :

Arnold, Kittie M., 81 E. Perry St., Tiffin, Ohio. Ariold, Kittis M., 81 E. Perry St., Tiffin, Ohio.
Adams, Mrs. Add L., Moscow, P., Norvalk, Conn.
Betts, Miss V. P., Zart Ave., Norvalk, Conn.
Beck, Miss V. E., Fat. Holdore St., Brocklyn, N. Y.
Childie, Horace P., 3931 Olive St., St. Louis, Mo.
Dukes, Jan. R., 192 Wallout St., Kanasa City, Mo.
Eckengren, Arta Bright, Olathe, Kan.
Flannery, Etta S., 156 Sisth St. N. W., Washington,

D. C. Hammer, Mary Lawton, 22 Broad St., Newark, N. J. Harrison, Clara B., 1220 O St. N. W., Washington, D. C. Leckner, Max, 709 N. Pennsylvania St., Indianapolis,

Leptey, Jennie, Pipesviie, Onio. Le Roy, Mra. Frank, Warduer, Idaho. Morris, Miss Hessie, Shannon, Miss. Martin, Arthur W., Box 84, Franklin, Mass.

Mills, A. H., Gracenna Courge, Lamon, 1984, and in dependence, Mo. Raine, L. C., 206 Halsey St., Brooklyn, N. Y. Randall, Miss Adelia M., 963 Henry St., Alton, Ill. Randall, Miss Adelia M., 3631 Olive St., St. Lonis, Mo. Richards, Fannie Engenia, 209 First Ave., Asbury Park,

N. J.
R. Sarrecht, C., 1722 Dolman St., St. Lonis, Mo.
Ruprecht, C., 1722 Dolman St., Milford, Mass.
Smith, Elmer E., 36 Congress St., Milford, Mass.
Willhams, Mrs. J. E., Valley Center, Kan.
Warren, Mrs. Marion, 49 N. Washington St., Rochester,

Stewart, Miss Harriet G., 49 N. Washington St., Rochester, N. Y.

THE publisher of this journal conducts one of the largest, if not the largest, music supply house for the filling of the wants of music teachers and schools of In making remittances by express, money order, bank music that there is in the United States. This is our constantly and practically before us. Our stock, from this point of view, is the best in the country, in addition to being one of the largest. Our discounts to the teacher are exceedingly liberal, our terms moderate, our On Sale plan, of which we were the originators, the most extensive. Onr custom of doing business is very simple. Among other things, by the sending of addressed postalcard order blanks in every package we send ont, we thus prepay your order to us. This is only one of the The Errors during the early part of the present year has many advantages you obtain from dealing with us. If fully not with their expectations and approval. We you are in any way diseatisfied with your present dealer.

We should be pleased to send any of the above or any other of our publications, on approval, to any responsible person who desires to look over them.

We supply any piece of music or book connected in any way with music, no matter where published or by whom.

MUSIC IN THIS ISSUE.

THE musical supplement presents a fine variety of style, both instrumental and vocal. "Album Leaf" by Herrmann Scholtz, will fall into the class of salon music The editor has compared the leading theme of three reiterated notes to three pearls in a varied setting and we would call the attention of players to the fact that this figure appears very frequently in the piece. The syncopated accompaniments lend a flavor of improvisation to the piece. It is full of poetry or romance of the feuilleton type, and should be an admirable stimplus to a growth of interpretative powers.

THE name of Scharwenka to a composition may be accepted as a guarantee of value. The minnet in D-major, by Philip Scharwenka, is a most captivating, dainty musical gem in the favorite rhythm of the days gone hy. We can see the ladies and gentlemen of the court in their magnificent costnmes, their powdered hair, in the pictures called up under the influence of this piece; the stately courtesies of the ladies, courtly bows of the men, all the pageantry of the festivities of the court ball. The rhythm must be carefully observed, even with a hit of capricious rubato. There is a delicions appearance of the leading rhythmical figure at the close of the piece that will put the young pianist on his mettle to give an artistic rendering

A NEW world is opened to the player by the name of Grieg, the land of the North, the country of the sturdy Scandinavian, the old Viking sea-robbers of the Middle Ages. Their robust, virile natures demanded a sturdy, strongly marked rhythm in their music, yet their poetic natures, as exemplified in their wonderful, lofty mythology, filled all with the rich coloring of strongly contrasting harmonies. Of all the Scandinavian composers Grieg has caught the racial character most admirably and developed a kind of music that is pronouncedly individual. "The Dance Caprice" has all those characteristics that have given Grieg his fame as a composer

"THE VALSE CAPRICE," by Frank L. Eyer, is a pleasing work, which, as implied in the title, is not to be rendered in a wooden, metronomically exact tempo. The rendering of a caprice should suit the spirit that conceived it. Modern lyric compositions are much more the expression of moods than the development of a musical idea, as is the case in the classical forms, and a caprice invites a great variety, even contrariety, in moods. The player has ample room for the infusing of his own individuality in such a piece.

For those who are interested in ensemble playing we give a lively, taking piece, "Goldfish Polka," by A. Goerdeler, in dance rhythm that is easy of execution and simple of understanding. Steadiness and firmness of rhythm are indispensable

Our two vocal numbers are gems of the first water. Mr. Nicholas Douty's charming setting of a dainty lyric, "My Sweetheart," will surely please teachers, pupils, and singers. It will admit of much artistic work both in articulation and in tone production. It is the work of a composer who is an experienced teacher as well as an artistic singer.

THE Welsh air, "All Through the Night," as arranged by Mr. W. J. Baltzell, should prove a piece that will go into the repertoire of every singer who sees it. The accompaniment is an entirely new arrangement, made that I selected it myself.

The On Sale music received. Am well pleased with collection. I could not have been heterr suited had I selected it myself.

Liba Hupp. especially for THE ETUDE, and adds to the simplicity of the melody a slightly elaborated background that contributes materially to the musicianly value of the song. The accompanist has no slight responsibility in playing his part. The addition of sacred words that may be from any other system.

kind, complete, by W. S. B. Mathews; and "Reed-used with this air renders the piece available for use as a sacred song, with effective organ registration.

> THE favorite German air, "An Alexis," in a new form, is useful either for piano or organ, and is a charming arrangement of a simple air. It should be given with much sentiment, as the poem to which it was composed is a love-song, in which the maiden sends to her lover a rose, that when he sees it he may be reminded of her. The piece must be played with careful phrasing and as vocally as possible.

HOME NOTES.

MR. WM. E. SNYDER, of Detroit, has been studying with Wm. H. Sherwood at Chautauqua during the summer, Mr. Snyder will

MR. WILL A. HARDING will teach in the Harding Ladies' College and Conservatory, Mexico, Mo., next season.

THE Faelten Pianoforte School, Boston, Mass., had a successful son. The fall session will begin September 12th

A NUMBER of the musical fraternity in Boston and Cambridge, Mass., gave a testimonial concert to Mr. Charles L. Capen, in Camhridge, in recognition of his work as musician, teacher, and critic MRS. METTA M, LIBIS, with the assistance of some of her pupils feature was the interpretative notes to the various composi-The fall term of the Music Department of the Kansas State Nor-

mal School, Emporia, Kan., will begin September 5th. Mr. Charles A. Boyle is the director. He has three assistants. The Bloomington, Ill., Conservatory of Music, under the direction

of Mr. Arthur Basset, will begin instruction for the season September 5th. Courses are offered in plane, singing, organ, violin, and

The Conservatory of Music connected with Howard Payne College, Brownwood, Tex., will begin the fall term August 31st. Mrs. Cora G. Jones is the director. The catalogue ahows a very thorough



I received the last package of music On Sale, for which I am very grateful. The selections are carefully made and are appreciated by my pupils as well as myself LIZZIE RICHARDSON.

I received "Masters and Their Music," by W. S. B. Mathews, and think it is a splendid book. NELLIE ARENZ.

I find Landon's "Foundation Materials" a very excellent book for young beginners; am very well pleased with it, and like it better than any other ethod I have ever used heretofore

MRS. HENDERSON. "Standard Third and Fourth Grade Pieces," like all of Mr. Mathews' works, is very good, the remarks espe-cially. R. E. GUTTERMAN.

I am most satisfied and much pleased with the "Pro-nouncing Dictionary of Musical Terms," by Dr. Clarke, and also the Student's Edition of the same, which I EDITH FAUNCE.

My pupils are delighted with "Landon's Method." MRS. ANNIE GLEASON.

Please accept my thanks for the music, which reached Please accept my unanx or me muon; which the me in good condition. It is entirely satisfactory, and I am pleased to recommend your house as one of the most satisfactory with which to deal.

You have indeed been very prompt and more than satisfactory in the filling of all the orders which I have sent you.

MISS A. BRAITHWAITE.

I can truly say that the On Sale plan has been of the greatest benefit I ever received for teaching pur-poses. CORA E. LIPE.

I think your On Sale plan is the most liberal I ever saw. Mrs. MABEL VAN SCHOONHOVEN.

I have been using Mason's "Touch and Technic" for I have been using Mason's Touch and recume for a number of years, and have obtained better results than from any other system. Mrs. W. G. PHIPPS.

I like Mr. Sefton's ideas very much. Teachers will find them very helpful, especially the questioning of the pupil and exchanging ideas. Mrs. J. J. JEFFRIES I have received Mr. E. M. Sefton's book "How to Teach: How to Stndy," and think it a valuable book and very helpful to young teacher

MABEL SALISBURY I have been much pleased with "Music: Its Black and Methods." Indeed, I find Mr. Mathews works a general very helpful.

MES. A. J. DOTSON.

I was very much pleased with Mr. Mathews' new book, as I am with everything he writes.

CARLOTTA L. HILL "The Masters and Their Music," by W. S. R Mathews, was duly received. The book has all of the qualities claimed for it, and is an excellent work for ne qualities claimed or it; and it an execution work for an classes. All teachers will find it a great help with their teaching, and I would advise populs to read it, as will give them quite an insight into the life of the discount of the composers. It is so nicely condensed that one gets to the composers. facts without a tedionsly long story. J. M. HOBRON.

The elegant and attractive style of the volume, "The Masters and Their Music," combined with its instructive contents, make it a work which must delight all students of music and literature. I have already derived much henefit and enjoyment from Mr. Mathews' discussions therein, and shall continue studying them with everincreasing pleasure.

I have read "The Masters and Their Music," by W. S. B. Mathews, and consider it a comprehensive and practical book. It is especially noteworthy for its articles on the composers of the present day, both America and foreign. The entire book is readable and valuable

I have taken great pleasure in reading "The Masters and Their Music." It is a most charming work, one that every musician would appreciate.

MES. O. L. ROWLAND.

The volume of "Third and Fourth Grade Pieces" using with the most satisfactory results. It is just what I have been looking for for some time

I have found Landon's "Writing Book" helpful. DAISY E. AUSTERMELL

I have received Landon's "Sight Reading Albam," and am much pleased with it. I have received Clarke's "Dictionary," and am de-ighted with it. SADIE I. JOHNSON.

The "Dance Albnm" of easy music recently issed by yon possesses the following merits: (1) A stret first-classe edition at less cost than similar editions published by other firms; (2) pleasing and instructive music in good variety; (3) carefully graded as to difficulty.

I have received the "Dance Album" and "Third and Fourth Grade Pieces," by Mathews, and wish to say that, like everything else connected with THE ETUDE, they are the best there are to be had. LOUI RICHMOND.

I desire to acknowledge the reception of the copy sent me of the "First Dance Alhum." It is one of the best, if not the best, collections of that style of music that I MISS JOHNNIE SANDERS.

I find the "Duet Hour" a very pleasing collection of asy duets.

MRS. C. R. FORSTER. easy duets.

The "Duet Hour" is sure to be much sought after. for since they are all pretty, and yet so very simple, it will serve the purpose of a sight-reading book too, and nothing is so inspiring for a young player as to be apart of such a musical pleasure as reading duets at sight.

To my knowledge, it is the first book published to take
this particular place, and surely will be most helpful to MRS. MAME B. PAREY. teachers and pupils.

I am a subscriber to THE ETUDE, which I find to be almost indispensable to me as a teacher.

MRS. W. B. FEAZER.

Allow me to thank you for THE ETUDE; it has give me more real aid in my work than any other means used, by keeping me in touch with the music world, and giving me such valuable hints on how and what to use in teaching music. I know that I have done unch more valuable and satisfactory work, and my pupils take much more interest in their work since I shall always try to have every one of my pupils to

The musical works you send out are of the most valuable assistance to me also. May THE TUDS and the Theo. Presser publishing house continue to be prosperous.

I enjoy THE ETUDE. It is always full of interes

THE ETUDE

2498. Brown, Arthur L. Thine Forever. Waltzes. Grade III.. An unusually good set of waltzes, rich in rhyth-ical variety and fascinating melodies. The coda is

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